EDUCATIONAL SCREEN

The Magazine Devoted Exclusively to the Visual Idea in Education

JUNE, 1937 • VOLUME XVI, NUMBER 6

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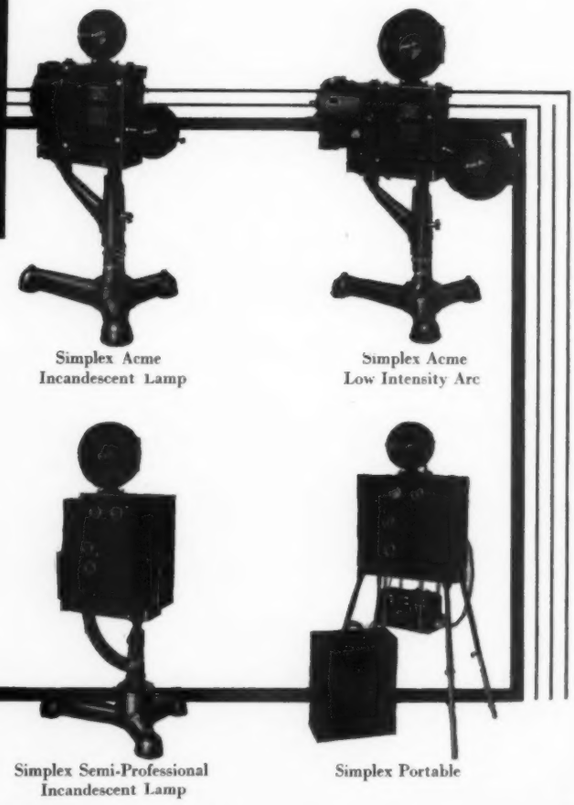

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The EDUCATIONAL SCREEN

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To Teachers and Directors of Visual Instruction

HANDMADE-LANTERN-SLIDE activities are assuming a large place in the visual instruction programs of the modern school. Every year the demand for handmade-lantern-slide materials becomes greater and greater.

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One of the greatest handicaps to the progress of handmade-lantern-slide activities has been the efforts of selling organizations uninterested in educational outcomes and the healthy development of a visual program to substitute cheap and inferior materials for the use of the teacher.

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Problems in Introducing a Visual Aid Program

Comments and conclusions from actual experiences which will be pertinent to many other situations.

By ALVIN B. ROBERTS
Principal, Haw Creek Township High School, Gilson, Illinois

THE SCHOOL man of today who attempts to introduce a Visual Aid program is faced with many problems which those of us who started using visual material ten or twelve years ago did not have to work out. Consequently, there are numerous questions which come to the mind of the principal or superintendent who is now planning to introduce such a program.

Perhaps the first problem which will confront the school executive is determining the type of projector to use. Roughly speaking, projectors may be divided into two groups, the still group, including the lantern slide, opaque, strip film, and micro-projector; and the movie, including the 35mm and 16mm, either silent or sound. The average high school of today must depend entirely upon some outside source for its projection material. Consequently, a study of these sources will reveal the amount of available material for either of the above types of projectors. Seemingly, the movie projectors are receiving considerably more emphasis, but the still projectors will always have a place in any well-rounded visual program. If a still projector is to be selected, probably a combination machine will be more desirable, since it costs very little more than the lantern slide projector and yet will handle either the strip film or slides.

It is not so easy to select a projector in the movie field. With the rapid introduction of 16mm film, very few schools of today are buying the 35mm projector. However, even when we confine our questions to the 16mm machine, there is a question of the silent or sound-on-film. Here a number of things must be considered carefully. In the first place, is the projector to be used almost entirely in the classroom or in the auditorium for large groups? If the latter, probably the sound projector will meet the needs more adequately. Again there is a question of price. Since the average sound projector costs approximately three to four times that of the silent projector, one cannot altogether ignore this item. Next there is a question of portability, that is, is the projector to be moved to the different classrooms? Then there is the question of adaptability. Many of the sound films so far produced are suited for one particular class and one particular subject. The silent film may be adapted to the general level of the class and to the different classes, as well. For example, in the film "Mining of Sulphur", the context may be used in connection with the General Science class, showing the operation of pumps and other simple machines. The same film may be used in the Physics class to show certain physical and chemical processes which are involved in the mining of sulphur. One loses this adaptability in using the sound film. On the other hand, one must take into consideration that the lecture included on the sound film will probably be given much better than the teacher will give it to the class. Again there are certain classes in which sound is almost indispensable, for example, in connection with music classes or in Physics classes where sound really makes up a part of the film itself. At the present time I believe the majority of schools are using the silent projector as it is more adaptable to use in the classroom. These figures taken from the National Visual Education Directory seem to bear out the above statement: 16mm silent projectors in use, 6074, 16mm sound projectors in use, 458. One might, however, explain the use of the great number of silent projectors by the fact that the sound machine has been on the market for such a short period of time. These are only a few of the questions that come up in the selection of silent or sound projector. Assuming now that the school executive has determined the type of projector, we find the following problems which must be worked out in connection with the development of the Visual Aid program.

These might be grouped under the head "Problems of Administration and Utilization." Under administration, the first major problem is to see that the teachers are interested in, and are sympathetic with your program. Unless your teachers are interested you will be disappointed with the results of the use of film. One reason for this is that preparing a film for presentation to the class requires a great deal more time than preparing for the regular class room recitation, and if the film is not properly prepared, there is a waste of both the teacher's and pupils' time.

Building the Film Program

Building a suitable program requires considerable work over a period of years; like building a curriculum, it is set up and changed from year to year. Starting from the ground up, the first problem is the building of a time schedule for the films which you are planning to use. Whether you use those put out by a University Service, or some other source, the problem remains the same. If you could press a button and have the film, which you wish to use drop into your hand, the time schedule would not trouble you. But when you consider that (in Illinois, for example) there are between three and four hundred schools now using the University Service, you can see that it is necessary to send in your reservation several months in advance. The purpose of the time schedule is to correlate the film to the material you are studying in the text book. This may be done by checking the amount of time required for each chapter or unit, and marking the date for opening and closing the chapter

or unit, then thumbing through the film catalogue and listing the films that you expect to use with that particular unit according to your estimated time for study. When the film is received, you should correct your time schedule because you will probably find the film has come a bit early or a few days late, and it can be reserved for the following year on a more accurate basis. It is true that the next year's class may go slower or faster, but this method seems the most satisfactory of all we have used.

The second major problem is rating and apportioning film. By rating, I mean determining the class for which the film is best suited. For example, in the field of science, shall you use a particular film in general science, in biology, in physics? Is it too technical for the Freshman class? Is it worth showing to the Freshmen and repeating later when they are taking biology or physics? By apportioning the film, I mean determining in which subject it may be used to the best advantage. There are a host of films which can be used in connection with commercial geography, but few in American history. The films, "Philippine Islands," "Mexico", "Alaska", and the "Panama Canal" can be used equally well with either class, but in order to avoid excessive use of visual material in the former class we used them with the history group when studying the unit on imperialism. By proper apportioning, also, more of your teachers will use film and all the work will not fall on just one or two. A temporary rating and apportioning sheet may be set up by reading the descriptive material given in the catalogue; this sheet can be corrected after the film has been seen.

Projection Problems

Another problem which should receive careful consideration, is providing a room suitable for projection. This room should accommodate the largest class without crowding and should be darkened so that the pictures will be sharp and clear, yet large enough for the students to get all details. For two years we used the projector in the classroom where translucent shades were used, and I feel that much of the value of the film was lost because the image was not sharp and distinct, or, in an attempt to bring out the details of the picture, the image had to be so reduced in size that it was not clearly visible to all members. Where only one room is used it is well to post, a day or more in advance, the schedule of classes using the room. Since all classes will use the room at their regular hour of meeting, I do not believe much of the value of the projected material will be lost because of the change from the regular class room.

Another problem is the training of teachers to operate the projector. This requires only a few minutes since either the silent or the sound projector is very simple to thread and focus. I believe the teacher will secure better results when using the projector, without the presence of another teacher to operate the machine. In many cases, the operation of the projector may be turned over to some responsible boy. This allows the teacher to stand near the screen so that she may point out more clearly just what she expects the class to get. She is also in a better position to talk to the class, especially if it happens to be a large one.

In the utilization of slides, the students must get away from the "show idea". When we first started using film, the students came into the class room with a feeling that it was to be merely a "show". A good stiff test or summary on the material shown will help to break up the show idea. There are few of you, I believe, who would come into your class room and state, "The material I am going to give you today is entertaining and interesting but not worth remembering." Hence, why should the class not be held responsible for the visual material? If it is not worth this, is it worth using at all?

Correlation With Subject Matter

The greatest value will come to the class if the films are properly fitted to the subject matter. How well the films will correlate with the material the class is studying will depend entirely upon the care with which the time schedule was built up, and the adjustment made in the class room procedure after receiving the approved schedule from the source you are using. Here, again, there are few of you who would discuss a map on the "Migrations of Barbarians in Europe" when you were studying the unit in your text dealing with Ancient Egypt. Naturally you would fit the map discussion to the text material, and the same principle applies to films or slides. In order to present a film to the best advantage, the teacher will need considerable time for preparation. A teacher cannot prepare properly for a presentation without first seeing the film. It is true that the class room films are accompanied by manuals, but even so, the teacher must know exactly what is coming next. Preparation of this type means gaining access to the projection room, generally after school or during the evening. Hence, the time for preparation greatly exceeds that used in preparing for regular class room recitation. As is true with all class room procedure, a well planned lesson secures far better results.

The students, too, must do some preparation for the film or slides. The amount will be determined by the place in the unit in which the aid is being used. If introducing a new unit little will be done; if closing the unit a great deal more may be expected of the class. In all cases students should be held accountable for the material so presented; whether in special test, summary, or questions included in the regular unit test or examination matters little, so long as the class realizes that it is to be held responsible for this material.

Whenever possible, the aid should be discussed immediately after showing. This gives the students an opportunity to ask question on points not clear, and if necessary, portions of the film may be shown a second or third time. Remember that the teacher through preparation is familiar with the film; the students are seeing it for the first time, so considerable explanation on some parts may be necessary. For example, in the film "Circulation" the exchange of carbon dioxide and oxygen in the tissues, while quite clear to the teachers, needs some explanation for students.

Schedule for Specific Unit

In addition to fitting the film to the text book material, the teacher must decide the proper sequence of the aids in the unit. There are many units in science and

geography, which will require extreme care. Here again, however, it is impossible to make a proper placement until after having used the films once or several times. For example, in my biology class I use the following material in studying the unit on "Insects". Now you may not agree with the order in which I have listed this material, and I do not contend that the arrangement is perfect, but I do know that you secure better results when planning some sequence of material for the unit. I introduce the unit with the set of slides, "Importance of Insects to Man." In this we see how insects are injurious to crops and animals; how they carry disease; how they are valuable to man; and something about their structure and general methods of control. You can readily see that this touches almost every phase we will take up in our study of the unit. The second set of slides used is "Structure of Insects". This shows wing formation, mouth parts, structure of skeleton, muscular attachment, digestive tract, nervous and circulatory systems. This prepares students for dissection of insects if you expect to do any, and if not, it gives them a good conception of the general structure of insects.

I then use the third set of slides, "The Life History of the Honey Bee." Here we study an insect that is beneficial to man, one that has a complete metamorphosis, and also one that lives in a colony.

The first film which is used is, "The House Fly." This very graphically shows every stage in the life history of the fly and how the changes are made. It also shows how the fly eats and why it is one of our greatest menaces to health, as a carrier of disease germs. Proper methods of control are shown and also the effects of general control methods.

To close the unit I use the three reels "Malaria." Here again life history, carrier of disease, how germs are carried, control measures and effects are shown. Now, as I stated above, you may not agree with this sequence, but I believe you will agree some sequence is necessary.

There are a few uses of films that I should like to mention which probably do not belong under either administration or utilization.

Films or slides are also excellent for use in preparing students for field work. I know there are many schools (again in Illinois, for example) which are visiting our leading cities and historical places throughout the state. In our own school we travel approximately 3000 miles during the term. The students have an opportunity to study in Chicago, St. Louis, Springfield, Peoria, Rock Island and other nearby cities. To receive the most good from the tour the students must make some preparation, and here again visual material cannot be excelled. The film "Rocky Mountain Mammals" is used in preparing part of the work for the biology class in the Field Museum. "The Nation's Market Place" is used in preparing those who are to visit the Chicago Board of Trade. "Reptiles" is used in preparing the biology class for their study in the Snake House at St. Louis. "Crude Oil Refining" and "Romance of Glass" are used to prepare the upper classes for their tour of the refinery at Wood River, and the glass factory at Alton.

Films may also be used to an advantage by those interested in vocational guidance. Whether this is given as an independent course or in a series of assemblies throughout the year, the use of film will be found very valuable, because by careful selection of visual aids, a great number of vocations can be brought to the attention of the students. Films showing occupations, from the lowest unskilled to the highest skilled and professional groups, are now available.

Many teachers and principals are using films to bring the activities of the school to the attention of the parents and people of the community. Those of you who are teaching know that few, if any parents, visit the class room. Through the use of inexpensive cameras, either still film or movie, many of the activities can be photographed and shown at P.T.A. and other community meetings.

Some teachers are also using these cameras to photograph projects for permanent records and use in future classes, others to recopy pictures, which at best cannot be used advantageously in the class room, and require considerable time and space for filing. When copied on roll film they can be presented effectively and stored in very small space. Other teachers are using their own film to bring portions of their travels into the class room. Whether visiting points of interest in her own state, or traveling extensively, the teacher will always find something of interest to photograph for use in her school.

Comments and Conclusions

In summarizing, the main points to be considered in introducing a visual aid program, are (1) selection of projector, (2) interesting teachers in the project, (3) the time schedule, (4) rating and apportioning film, (5) preparation of teachers, (6) preparation of pupils, and (7) holding pupils accountable for visual material used.

Probably some of you might be interested in the students' reaction to a visual aid program. Last year my senior class, 1936, had been taught with the use of visual aids for four years. I asked each member of the class to write a paper on "Why I Like Visual Aids" and each was also invited to give adverse criticisms and suggestions if any. While there were only twelve in the class, ten of them said they liked a visual aid program because it was different from the regular class room procedure. The second most frequent point mentioned was, "It is easier to remember material when we see it, than when we read it." The third highest was, "Visual material saves time. It would take hours sometimes to read what can be shown on the screen in fifteen or twenty minutes, and then we would probably not understand it as well."

The adverse criticism was, "We miss many interesting points when given a long list of questions before seeing the film. We are so busy looking for the answers to the questions that many points are overlooked."

Those who attempted to give a suggestion preferred introduction by the teacher and comments while showing the film, and also the opportunity to ask questions and clear up points during presentation of film.

In conclusion, I should like to leave as a warning to those who are using visual aids for the first time, this suggestion. See that you do not book too many films for the first year. When selecting films in some

(*Concluded on page* 203)

A New Era in Visual Methods

Interesting ways and means for extending the range of still pictures in teaching.

By JOHN B. MacHARG
Professor of American History
Lawrence College, Appleton, Wisconsin

NOW, right now, we are so showered with radical improvements and accruing possibilities in the technique of Visual Education that it is difficult for a willing and enthusiastic teacher to keep pace with the progress. Those who are not trying, are surely missing rare opportunities for pioneering in the new day that has dawned.

Most important potentially is the talking film, the potency of which in some types of instruction, even with the films now available, can hardly be over estimated. The possibilities and ramifications of future development are boundless.

Because of the expense and inherent difficulties of moving picture and sound production, the use of speaking pictures in classrooms must necessarily proceed comparatively slowly, while for stills,—stereopticon pictures,—less entertaining, perhaps, but often more effective, the stage is set for inexpensive and satisfactory visual methods of teaching, impossible before the improvements and inventions of the last year, without, in general, prohibitive cost.

This has been brought about, first, by the advent of miniature cameras using 35 mm. film.* Ten years ago there was but one on the market, still far in the lead because of its requisite precision and abundant accessories; to-day, there are too many miniature cameras to name, and their tribe increases; all, even the cheapest, are capable of producing good teaching slides, at surprisingly low cost.

The last year has also brought the improved Kodachrome film, by means of which, it is possible to make color slides of simply startling beauty. If amateur photographers at large, realized what they can do with ease in color photography, they would soon own a miniature camera. It becomes a necessity of life, and is absolutely necessary for color slides, because at present, Kodachrome is not available in other than strip film. Because of its newness, color photography scares off the tyro, without reason. No special filter nor equipment is necessary.

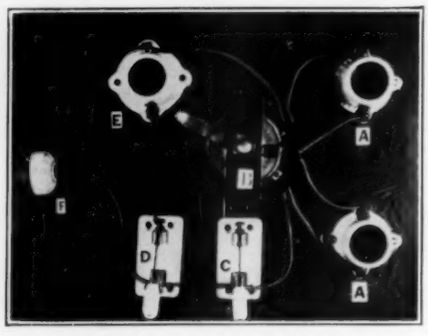

Figure 1. The Switch-Board

*For full discussion of miniature cameras and the technique of slide making, see *Fortune*, Oct. 1936 and the writer's articles in the EDUCATIONAL SCEREN, May 1935, and Nov. 1936.

Using Eastman, K135, for out-of-doors shots and K135A, for artificial illumination, simply set the Weston meter at Scheiner 18 and follow the reading. If you haven't a photometer, 1/60″—1/100″ at f4.5 will not be far off for most shots out of doors. Copying is easier, with No. 1 flood lamps, two or three feet from the color print; 1/20″ at f4.5, will give a beautiful positive, every time.

Of course, if you make color slides, you must have a projector, if you are to view them with any degree of satisfaction. Color prints can be made on paper from Kodachrome positives, but it is a process that requires more skill and patience than most amateurs possess, and the results do not compare favorably with stereopticon projection.*

Fortunately, both for the worker in color photography and for the instructor, who is alive to the fact that he must include slides for maximum effectiveness in teaching, projectors of unprecedented efficiency and versatility have appeared within the last year at half the cost of machines formerly available. This makes it practical to furnish a room at a cost of fifty dollars with two projectors, an equipment affording so much of satisfaction and advantage that the double cost should be assumed, wherever possible.

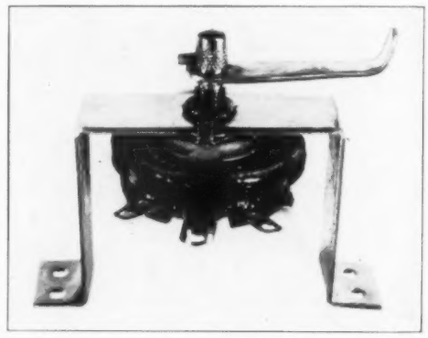

Figure 2. The Rheostat

First, two machines enable the teacher to use a map and picture side by side, and to project similar or dissimilar objects for comparison.

Valuable as is this technique in teaching, it is in the use of two machines with a rheostat that the chief advantage lies. This method of changing projections on the screen without motion, through the gradual fading out of one image and the emergence of another, relieves eye strain and adds so much to the pleasure of stereopticon pictures, that, if for no other reason, it should be generally adopted. At present this method is practically unknown in schools.

A switch-board for this work requires simple wiring

*For enthusiastic description of the process and results, see *Leica Photography*, Feb. 1937. Detailed information will be found in *Eastman Wash-Off Relief*, published by the Eastman Kodak Co., Rochester, N. Y.

that almost anyone can do, and materials that can be readily procured for well under five dollars. Fig. 1 shows the hook-up in detail: A,A, are the receptacles for the stereopticons, B is the mounted rheostat, (50 Watt, Ohmite Potentiometer, Resistance 500, suitable for two 100 Watt machines.) C. is a knife-switch cut-out, governing both projectors. The receptacle, E, and switch, D, are not necessary adjuncts but convenient for control of a room light, which, if of the indirect, reflector type, may be used during the showing of most slides, with sufficient light for note-taking. F, is the plug for current. Fig. 2. shows the mounting of the rheostat. The handle and support are easily cut from sheet metal. The cylindrical fitting at the top, which is necessary for holding the handle in place, can be obtained by breaking up the bakelite knob, supplied with the rheostat.

Fig. 3, shows the switch-board mounted with a support for the two projectors. The rheostat lever may

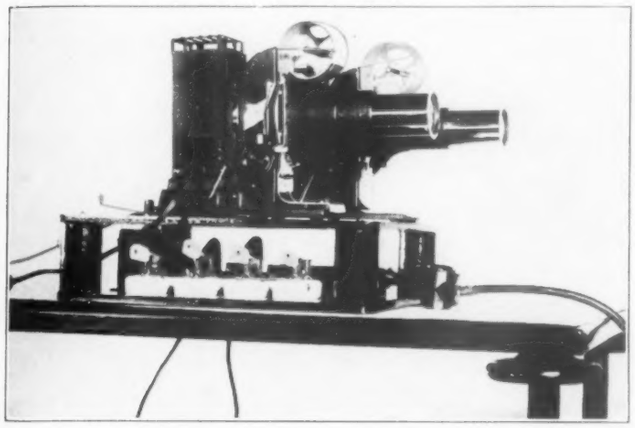

Figure 3. Double Projection

be seen just behind the machines. The board shown is fitted with five receptacles, two for the stereopticons, and three for added convenience. One may be used for room light, the other two for independent use of the machines, without rheostat, when comparative study of two images, shown at the same time, is desired. Still another receptacle might well be provided to accommodate a small fan, which is desirable for cooling rheostat and slides, if long continued use of the apparatus is necessary. The open switch-board, and the use of two machines, however, obviate undue heating for the usual work of the class room.

Two machines and rheostat make possible the use of varied devices and motion picture effects. One of the most obvious is the map title, which serves to impress the location of a picture.

After a slide showing the title, "Craigmillar Castle," which arouses the attention of the student, the next slide, Fig. 4, fades in and the location of the perhaps unfamiliar home of Queen Mary of Scots appears. When the picture of the castle, Fig. 5, comes out of the screen, as it seems to do, there is opportunity for the telling of all the romantic history that clusters about this picturesque ruin.

By the use of colored slides or screens, beautiful and surprising sunset effects may be produced. Blank outline maps with a question superimposed, gradually fade into the same map with the states in color, answering the question. Flowers may be made to change their colors gradually, etc. Among others, the field of Psychology, in particular, offers abundant scope for the ingenuity of the teacher in producing valuable devices.

In fact the use of this apparatus affords so many opportunities for effective originality on the part of the teacher, and so great added eye comfort to both teacher and students, that once used and appreciated, it is likely to seem indispensable.

Figure 4. Location of Castle

Two projectors used without rheostat, also, make stereoscopic or three dimensional projection comparatively simple. To accomplish this, two stereoscopic negatives must be made of each subject and the positives made from them projected superimposed through color filters, one blue-green, the other red. The resulting image on the screen when viewed by means of spectacles with lenses of complimentary colors has surprising depth and decided advantages in many fields, especially that of anatomy. The enduring vogue of the hand stereoscope, often with crude and unsatis-

Figure 5. Craigmillar Castle

factory pictures, bears witness to the fascinating charm of three dimensional images.*

We teachers are living in a rare era of new developments, which are at hand ready for use; for maximum efficiency, they must be used. The challenging call of visual education resounds today, with imperative notes of privilege and duty.

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*Filters and spectacles with corresponding lenses may be obtained from the Bausch and Lomb Co., Rochester, N. Y.

The School Newsreel Needs A Sponsor

Presenting some of the values and methods of a recently developed extra-curricular activity.

By ARTHUR STENIUS
In Charge of Visual Education
Western High School, Detroit, Michigan

FOR MANY years visual education and extra-curricular activities have gone hand in hand on the secondary school level. Sponsors of clubs have always found that a sure guarantee for attendance of members is a notice to the effect that at the next meeting of the organization, *pictures* bearing on the interest of the club will be shown. A biology teacher may find that he cannot present a film to his class because other schools in the city's system are scheduled to use the picture during the several days when it jibes with his course outline, or because his room is not suitable for the showing of pictures and the school's program prevents a shift to a suitable room, or for one of five or six other reasons which are common in the average high school. But to show the same film to members of the school's nature club offers none of the obstacles. A meeting can be moved ahead or postponed to meet the availability of the film. With an organization meeting after school hours, class and room schedules are not interfered with in order that the school's visual education equipment can be used. All in all, the freedom from formal demands, which an extra-curricular activity possesses, has always permitted faculty advisors to make the most of the visual aids offered by the school system.

But until recently, no extra-curricular activity has been of such a nature as to come directly under the visual education department, or be sponsored by the teacher in charge of a school's visual education program. Such an activity has now had its probationary period, proved itself to be sound and worthwhile, and shown that it can best be handled by one directly connected with visual education. This activity is the *school newsreel.*

Started at Detroit Western High School approximately four years ago, the school newsreel has spread as it proved itself more than a fad. Today, as worked out in the school where it originated, the newsreel is a regular supplement for the school paper, showing every second week as part of an hour's program, and receiving such support from the student body that it promises to become the most popular extra-curricular activity of the school.

Although there is no need for recounting the start of this activity to outline procedures which now are followed in carrying through the school's motion picture program, a brief summary may be of value to prove that this student activity is possible in schools other than those of large cities where general funds can be called upon for the initial expense. Western High's newsreel began as a function of the school newspaper when a year's profit from the publication was sufficient to buy equipment needed. To any school which lists a 16mm projector as part of its visual aid equipment, the cost of additional equipment needed for the activity comes well under one hundred dollars. With this amount one can purchase camera, film, bulbs and reflectors for inside pictures, and materials for the making of titles. And no activity will pay for its equipment more readily.

But what are the benefits justifying such an extra-curricular activity? True, first thought may tend to condemn the activity because so few students can participate in and benefit by the activity itself, but just as varsity teams' "sports" programs find their greatest justification in the enjoyment which the students in general receive from watching the contests and not the actual benefits received by the team members, just so the newsreel and the work of a few create a thing of general interest and enjoyment. The newsreel itself is intensely interesting to the students. There are few things which hold more fascination to the adolescent than the opportunity to see himself and his friends on the screen, and when pictures bring a club outing or a football game played away from home to the auditorium, then both students who participated and those who missed the event are thrilled.

Various departments of the school benefit from this activity. Athletic events not usually supported wholeheartedly such as cross country races, track meets held away from home, etc. can be shown to the student body. Action shots of a team in practice makes the best type of stimulus at a pep meeting. With a camera that will take slow motion pictures as well as those at regular speed — and practically any good medium-priced motion picture camera now offers three speeds for taking pictures—athletes and coaches can benefit when seeing just what form is used in clearing the bar in a high jump, or why an opposing tackle managed to break up a play, etc. But the athletic department is not alone in receiving such benefits. A senior class play can be advertised by shots taken at rehearsals. Within a year or two, selected shots of individuals make for an interesting class history as the seniors see themselves or classmates as they really looked when members of the sophomore or junior class. No, there is no shortage in benefits justifying the school newsreel.

But what are the demands on faculty time if such an activity is carried through? Very little. No activity can be so wholly a matter of student participation. With camera manufacturers striving to create an amateur motion picture market, equipment necessary for the taking of pictures is almost fool proof. A few simple directions which practically any upper grade intermediate student can carry out, and highly presentable pictures can be the results. Development, of course, is done by the manufacturers, so that from

the plan of what pictures are to be taken to the witnessed program, actual care of the projector while the films are being shown is the chief demand on the time of the teacher in charge of the activity.

With sufficient benefits to the students justifying the venture, with demands on faculty supervision not too great to make the activity less desirable than any other in a school's extra-curricular program, and with the initial and upkeep cost far below that necessary for the carrying out of such student activities as the school annual, newspaper, senior play, etc., the newsreel is an activity which can successfully be taken on by practically any school on the secondary level. To the faculty member who sponsors a motion picture activity will come one of the most interesting adventures in student activity that the school can offer. His problem will not be one of stimulating those working under him, but in harnessing the enthusiasm of the students who are to carry through the newsreel and its kindred presentations.

As the newsreel activity has been carried out at Detroit's Western High School, the programs offered

"Shooting" a Scene for The Newsreel

to the students have either been one of a full class period, or one complete within half a period. When the full period programs are shown, the presentation is usually offered the last two hours of the school schedule as well as one showing after all classes are out. In this manner, most students who have early programs, are able to see the program without staying more than one period after the classes are through, yet no student is without an opportunity to view the program because his classes conflict with the showings. The shorter programs, those taking only half a period to show, are given during the lunch period so that each student has the opportunity of eating during one half of the hour and seeing the motion pictures the other half of the period.

In neither the longer or shorter presentation does the newsreel showing activities of the students make up the entire program. Two hundred-foot reels of film taken about the school is the usual amount of newsreel shots shown on a program, a fact which makes only eight minutes of the program the showing of school activies. If the newsreel is to be shown at longer intervals, of course, more footage can be given to students activities, but we have tried to keep it a NEWSreel, and accordingly have found that if a month or more elapses between showings, the interest in the pictures is not as high as under the present procedure. In the shorter type of program, an animated cartoon rented from a motion picture library completes the presentation; the entire half lunch period being only 22 minutes in length, some seventeen or eighteen minutes of pictures is all that can be shown in that time and still permit students to buy tickets and seat themselves in the auditorium.

The longer programs shown at the end of the day have varied. In some a one-act play put on by a club or dramatics class has acted as the completing unit for a newsreel and comedy; in others, films make up the entire program. In the latter case, there are various means of securing material for the showings. The complete program, other than the newsreel, may be rented from the rental libraries referred to before. Sport, musical or travel features can be added to comedies to complete the presentation. Or educational films of a more or less general interest offered by the board of education's visual department can be used, as well as some type of films offered by various groups such as the United States Navy department, National Parks systems, etc. Just how and from where films can be rented or loaned readily can be learned by consulting any person connected with a concern selling photography equipment.

But a motion picture activity of the type with which this article is concerned need not hold itself to the newsreel idea. The writer has already directed the producing of a "movie" written, acted, and edited by the students. True, it was merely a twenty-minute comedy of the slapstick variety, but no picture was ever more enthusiastically received than that which was shown to our student body. A style show taken with colored film featured another program viewed by more than thirteen hundred students of the school. Parent-teacher association meetings can be livened with an occasional showing of what makes up some of the activities of the school, and other uses of the equipment are as numerous as the sponsor or students handling the activity care to make it.

When the newsreel idea first started, there were some who felt that it was a novelty with little value and no permanent place in the school's extra-curricular program. Today, when the idea has been carried through successfully in various high and intermediate schools, colleges and even on the elementary level, an individual is short sighted not to realize that motion pictures "of the students, by the students and for the students" is here to stay. No department of the school can reasonably be selected to sponsor this activity except those concerned with visual education; and in turn, those of the profession who are interested in visual work should not hesitate to take on an activity which carries as much interest and worth for the students of our schools.

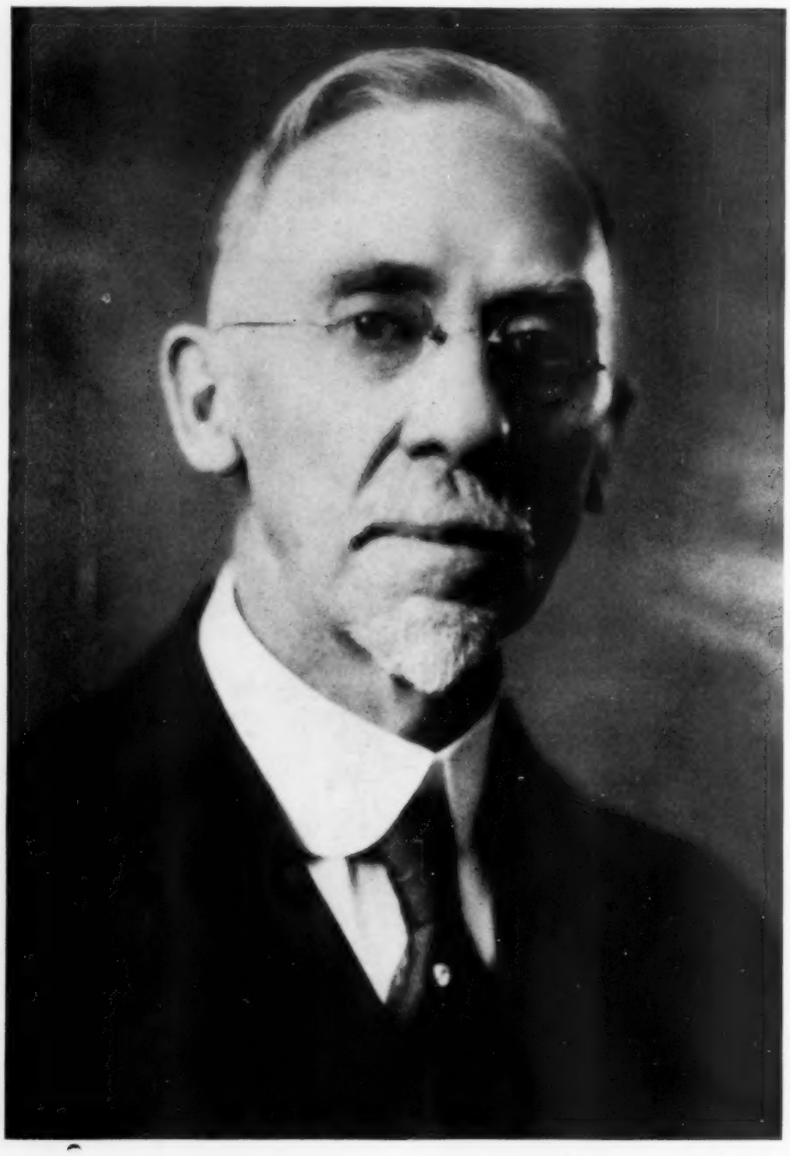
In six years, according to Alan H. Nicol, director of visual education, the Buffalo schools have developed the use of 16mm film from none in 1929-30, to 14,605 films, in 1935-36.

To a Great Teacher, a Genial Scholar, an Ideal Friend

Herbert Ellsworth Slaught

1861 - 1937

AT SUNSET, May 21st, 1937, ended a long life of great and varied service to education and humanity. Professor Slaught was intimately a part of The University of Chicago, as student and teacher, from its beginning in 1892 to his retirement in 1932. Known above all, perhaps, as a great teacher of Mathematics, his dynamic energy carried him far beyond the classroom. He was a potent force behind such university activities as the Bureau for placement of teachers, the Alumni Council, the Association of Doctors of Philosophy, serving long terms of office in each; in such national activities as the founding of the Mathematical Association of America, and the development of The American Mathematical Monthly, of which he was Managing Editor for many years; and there still remained surplus power that made him widely known as a speaker on convention platforms, writer of scholarly articles in many publications, and author of the famous series of mathematical textbooks. But these and many more details of the great life will be written at length elsewhere. We are concerned here with what was a very minor part of Dr. Slaught's multiple preoccupations, his relation and importance to *The Educational Screen*.



THERE would have been no first issue of this magazine to appear in January, 1922 were it not for Herbert H. Slaught—"Dear H.E.S." as we soon came to think of him. It was he who, after careful study and deliberation, said the magic words "We'll do it." His generous initial financing, from the none too abundant resources of a college professor, made possible the beginnings of organization and production. Visual instruction was not his field. Only the keen vision of his incisive mind told him the coming importance of that field and the logical need of a magazine to serve it exclusively. His faith in the visual idea, his unquenchable enthusiasm, his unwavering support, his sage counsel, his buoyant sense of humor and his famous laugh, kept us going through the many years of discouraging deficit, topped by the great depression, until the field should have grown large enough to support the enterprise. We are deeply thankful that he lived to see his faith justified and the magazine safely on its way.

His was a rare spirit, a great heart, a rich personality, a genial soul. We of the magazine cannot hope to replace such a President. We shall seek only a successor. Whatever the value of *The Educational Screen* to the visual field during the past fifteen years, and whatever the service it may render in the future, it must be considered largely as a gift from him who has gone, to a field that was not his own.

NELSON L. GREENE.

FOREIGN FILMS FOR EDUCATIONAL INSTITUTIONS

Conducted by Wesley Greene

IN THE single language field the most active group is the French Talking Films Committee of Cambridge, Massachusetts, organized and directed by Mrs. Belle P. Rand.

Foreign films are usually shown in college communities either to cover broad cultural interests or to meet the demands of special language groups. The former type of program was discussed in the last issue of THE EDUCATIONAL SCREEN by Frances Neel Cheney, Secretary of the Film League of Nashville, which aims to exhibit films from several different countries in the course of each school year.

In this issue we are pleased to present a description of the work carried on so well in the Harvard University community by the one person who is more responsible than any other for the continued success of an intelligent French film program for a university group.

French Talking Films at Harvard

By BELLE P. RAND

Chairman, French Talking Films Committee of Cambridge, Mass.

TWO major difficulties confronted the French Talking Films Committee at the outset of our venture six years ago, the problem of financing it and the problem of securing sufficient talking films to ensure its prolonged success. Because it is the usual experience of film committees and educators to meet with these two stumbling blocks in their initial efforts to promote better understanding of the language and culture of one or several countries by a foreign film program, I shall explain in some detail our solution of both of these.

It was a Maurice Chevalier film, *La Grande Maré,* seen in the Paramount Theatre on the Grand Boulevard one late afternoon in Paris in August 1931 that set me planning a series of films for students at Harvard that would present the language they were studying in the lecture room with a colloquial and vivid reality. On my return to Cambridge I secured the enthusiastic cooperation of the young man in charge of showing instructional silent films. The Institute of Geography had just been built and equipped with a complete small auditorium and 35 mm. projectors. We arranged to use this auditorium for our film programs, but because no admission can be charged for any function held in a University building we had to make immediate arrangements to meet our costs in some other way.

A contributing committee of generous Francophile friends in greater Boston was formed without too much trouble and we presented *Le Million* three times to such enthusiastic audiences that we were encouraged to start a series. Free tickets were issued to students, instructors, stenographers and clerks. Assistant professors and those of higher rank were expected to become voluntary subscribers, to secure admission cards. We adopted the policy of showing a documentary film, often as popular as the feature in the program, before each long film and of beginning the program with a short talk by a young professor of the department or a student who had lived in France.

The problem of securing a sufficient number of good films was more difficult to solve. For a while our chief source of supply was Paramount Pictures. We have never shown anything as successful as *Marius,* which we obtained from them, but on the whole most of their films were American productions done over into French for consumption in French provincial towns. However, the French Ambassador at Washington, hearing of our activities, offered an ideal solution by letting us bring into the country a few films from Paris by means of the *valise diplomatique.* These films, rented at a small sum, are free of duty and remain in the country only three months, after which they are sent back to Paris. It has been increasingly possible to rent these films, while they are here, to other schools and universities. The proceeds of the minimum rentals charged are sent back to the firms in Paris which very graciously loan the films. The commercial value of the film has not been injured for this country because by this arrangement it can only be shown in a very limited number of places and it is never furnished with the English subtitles necessary for commercial consumption.

In Paris we organized a selection committee of prominent French people and Americans living there. It is headed by Madame Maurice Girod-de l'Ain and Dorothy Leet, Director of the American Women's University Club, acts as secretary-treasurer. When a film has been voted upon by several members of the committee it is sent to the office of M. Yves Chataigneau at the Ministére des Affaires Etrangéres who has always graciously attended to the details of exporting the film through the diplomatique pouch.

We have always hoped to see the widespread use of French films in university language courses throughout the country. By dint of much letter writing and encouragement we have persuaded several groups to repeat an experiment that has proved so successful with us. The task will be easier when more college auditoriums have been equipped with sound projectors and when more French films become available at reasonable rentals.

DEPARTMENT OF VISUAL INSTRUCTION

Third Official Roster ----- June 1937 ---- Department of Visual Instruction

(Showing expiration month of current year — July and August not included — the ‡ indicates two years)

Expiring	June					to				May
	J	S	O	N	D	J	F	M	A	M
Adams, E. D. (Ohio)							†			
Alleman, C. C. (Wis.)					†					
Allwein, Mary (Pa.)								†		
Amson, Emily (N.Y.)					†					
Anderson, C. D. (Cal.)										†
Anderson, D. P. (Utah)						†				
Anderson, E. W. (Ld.)								†		
Anderson, O. S. (N.D.)							†			
Appenzellar, J. L. (Pa.)					†					
Arnold, E. J. (Ohio)						†				
Astell, L. A. (Ill.)					†					
Aughinbaugh, B. A. (O.)					†					
Austin, F. H. (Ohio)						†				
Austin, Scott (Mass.)		†								
Baker, Evelyn J. (Ill.)	†									
Balcom, A. G. (N.J.)		†								
Ballou, Ethel (Wis.)						†				
Bardy, Joseph (Pa.)		‡								
Barnard, E. (Mich.)						†				
Barrett, Wilton (N.Y.)										†
Barry, A. J. (Mass.)	‡									
Bashkowitz, P. (N.Y.)					†					
Bauer, H. C. (Minn.)	‡									
Bedell, Ralph C. (Mo.)		†								
Benham, S. Mae (N.Y.)										†
Berg, E. L. (N.Y.)			†							
Bernays, Ely (N.Y.)			†							
Bert, Reese E. (Cal.)			†							
Bettencourt, W. (Mass.)										†
Birch, C. E. (Kans.)		†								
Bittel, W. H. (Ind.)					†					
Bonwell, W. A. (Ill.)										†
Bowen, Ward C. (N.Y.)		†								
Bowmar, Stanley (N.Y.)			†							
Brewer, K. M. (Pa.)										†
Briner, G .C. (N.Y.)						†				
Brodshaug, M. (N.Y.)		†								
Brown, C. A. (Ore.)		†								
Brown, Oliver E. (Cal.)										†
Buckingham, B. (Mass.)						†				
Burke, H. A. (Nebr.)						†				
Burns, Suzette (N.Y.)		†								
Byers, B. H. (Pa.)										†
Caldwell, L. H. (Kans.)	†									
Canfield, B. R. (Mass.)						†				
Cannavan, P. D. (Ohio)						†				
Carlyon, E. L. (Ill.)								†		
Carrick, Guy R. (Pa.)						†				
Carter, J. M. (Ill.)		†								
Cawelti, Donald G. (Ill.)						†				
Chapin, H. S. (N.Y.)	†									
Childs, Henry E. (R.I.)						†				
Christiansen, F. (Mass.)							†			
Clark, Ella C. (Minn.)						†				
Cleveland, W. R. (Ill.)						†				
Clifford, William (N.Y.)				†						
Cohen, Frances (N.Y.)		†								
Collier, R. Jr. (Colo.)					†					
Condon, Chester (Mass.)										†
Conger, H. G. (Ill.)						†				
Conn, M. Z. (Ohio)						†				
Cook, Dorothea (D.C.)	†									
Cook, Dorothy (N.Y.)										†
Cook, G. S. (Ill.)						†				
Crawford, E. M. (Ohio)					†					
Crawford, E. W. (N.J.)					‡					
Crumbling, C. S. (Pa.)										†
Cummings, O. G. (Cal.)					†					
Cunliffe, Bessie (Mass.)							†			
Cushing, Lena (Mass.)		†								
Dale, Edgar (Ohio)						†				
Dalrymple, C. V. (Mich.)							†			
Darlington, E. (Pa.)		‡								
Davenport, M. (Mass.)	†									
Davis, M. E. (Cal.)					†					
Davis, R. H. A. (Kans.)	†									
Deer, Irvin F. (Ill.)	†									
Dennis, S. C. (Ohio)						†				
Dent, E. C. (N.J.)	†									
Devereux, F. L. (N.Y.)					†					
Doane, Donald C. (Cal.)	†									
Doidge, R. W. (N.Y.)										†
Dolan, John J. (N.J.)								†		
Dudley, W. H. (Ill.)						†				
Dugdale, Lee A. (Colo.)						†				
Dunn, Fannie W. (N.Y.)					†					
Dwerlkotte, F. (Pa.)							†			
Dyar, E. J. (Mass.)	†									
Dyer, J. E. (D.C.)		†								
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Eby, George (Cal.)										†
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Erickson, C. (Mass.)					†					
Farwell, M. (Mass.)						†				
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Gallup, Anna B. (N.Y.)			†							
Gambach, J. C. (Ill.)			†							
Garrity, Helen (Mass.)				†						
Gehan, Claire C. (N.Y.)				†						
Gibbony, Hazel (Ohio)	‡									
Giering, E. J. Jr. (La.)									†	
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Gray, Rebecca J. (D.C.)	†									
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Haworth, H. H. (Cal.)						†				
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Hebert, A. O. (Mass.)							†			
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Hethershaw, L. (Iowa)	‡									
Hill, Ned W. (Ariz.)	†									
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Reed, Paul C. (N.Y.)	‡									
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Ritter, Karl (N.J.)	†									
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Robinson, R. E. (Mich.)									†	
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Simpson, M. L. (N.Y.)							†			
Sims, Stephen B. (N.J.)	†									
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States, Earl C. (Ohio)							†			
Steiner, F. (N.Y.)							†			
Sullivan, J. V. (N.Y.)						†				
Swarthout, W. E. (Ill.)							†			
Swingle, Earl (Cal.)								†		
Sylvia, Sister M. (Pa.)	†									
Tangney, Homer (Wis.)							†			
Taylor, Roy H. (Ill.)	‡									
Temple, E. H. (Mass.)						†				
Theobald, Jacob (N.Y.)							†			
Thomas, J. F. (Mich.)		†								
Timings, Claire (N.J.)							†			
Trace, Charles T. (N.Y.)								†		
Trachsel, R. E. (Ohio)							†			
Trolinger, Lelia (Colo.)	‡									
Troxel, Russell B. (Ill.)								†		
Tuttle, Earle B. (N.J.)		†								
Twichell, L. M. (Mass.)							†			
Twogood, A. P. (Iowa)							†			
Uhrlaub, R. R. (Kans.)							†			
Uhte, J. C. (Cal.)							†			
Van Aller, H. H. (N.Y.)							†			
Van Loenen, C. A. (Cal.)										†
Varnedoe, Ashton (Ga.)							†			
Vaughan, H. B. (Tex.)						†				
Vernor, P. H. (Ill.)	‡									
Volk, J. (Ohio)							†			

Expiring June to May	J	S	O	N	D	J	F	M	A	M
Waggoner, E. C. (Ill.)							†			
Walker, D. (Tex.)							†			
Walter, Mary E. (Tex.)				†						
Warren, H. (Mass.)					†					
Wavrunek, G. M. (Wis.)					†					
Weaver, Paul H. (Ohio)					†					
Welchons, John S. (Pa.)						†				
Wells, Bessie F. (Ohio)					†					
White, J. Henry (Pa.)			†							
White, J. Kay (Ill.)			†							
White, J. M. (La.)	†									
Whittinghill, W. (Mich.)					†					
Williams, A. B. (N.Y.)			†							
Williams, D. G. (Mont.)			†							
Williams, P. T. (N.Y.)			†							
Wilson, E. H. (Wis.)					†					
Wilson, H. W. (N.Y.)										†
Winchell, L. R. (N.J.)			†							
Wise, H. A. (Mo.)			†							
Witt, Margaret L. (Pa.)					†					
Wright, G. W. (N.J.)										†
Yeager, W. A. (Pa.)							†			
(Paid Memberships without individ. name)										
Admin. Library Pittsburgh, Pa.)					†					
Barnstable Sch. Dept. (Mass.)	†									
Board of Education, Naperville (Ill.)								†		

Expiring June to May	J	S	O	N	D	J	F	M	A	M
Brigham Young Univ. (Utah)						†				
Cleveland Lib. (Ohio)	‡									
Columbus Y M C A (Ohio)					†					
Community P. S. Chardon (Ohio)						†				
Dean Academy, Franklin (Mass.)								†		
Fairview H. S., Cleveland (Ohio)						†				
Fresno City Schools Visual Dept. (Cal.)	†									
Gen. Films Ltd. (Canada)			†							
Geo. Peabody Libr. (Tenn.)						†				
Intern. Libr. Vis. Aids (N.Y.)				†						
Iowa State Univ. (Iowa)	†									
John Burroughs Sch., Columbus (Ohio)						†				
Kent College (Ohio)					†					
Mt. Union College (O.)						†				
Notre Dame H. S., Hamilton (Ohio)					†					
Pedagogical Libr., Philadelphia (Pa.)					†					
Roger Bacon H. S., Cincinnati (Ohio)						†				

Expiring June to May	J	S	O	N	D	J	F	M	A	M
Roosevelt Jr. High, Cleveland Hgts. (Ohio)							†			
State Normal Univ., Normal (Ill.)					†					
State Teachers Colleges at Chico (Cal.)	†									
at Kearney (Nebr.)					†					
at San Diego (Cal.)						†				
at Terre Haute (Ind.)					†					
Summitville Spec. Sch., (Ohio)					†					
Univ. of Hawaii, Library (T.H.)								†		
Univ. of Hawaii Visual Serv. (T.H.)					†					
Univ. of Kentucky, Exten. Div. (Ky.)				†						
Univ. of Minnesota Library (Minn.)				†						
Univ. of Oklahoma Exten. Div. (Okla.)						†				
Visual Aids Comm., Ridgewood (N.J.)			†							
Whitmer H. S. Camera Club, Toledo (Ohio								†		
Wm. McGuffey H. S., Oxford (Ohio)								†		
Wilson Teachers Coll. (D.C.)					‡					

The "Charter Nucleus" for future growth will consist of the entire Roster above (all pre-June expirations excluded) PLUS all renewals and new memberships received prior to the Detroit meeting.
IS YOUR NAME IN THE ROSTER? If not, rush your little $2.00 immediately to headquarters. Don't miss being in the CHARTER NUCLEUS (probably the last memberships available at the present fee).

PROGRAM

Detroit Meeting, June 28 to 30, 1937

Department Headquarters—Fort Shelby Hotel
Assembly Programs, in WWJ Broadcasting Studio

Local Chairman of Arrangements, W. W. Whittinghill, 9345 Lawton Avenue, Detroit. (Send luncheon and hotel reservations direct to him).

FIRST DAY (Monday, June 28)

12 Noon—Registration Luncheon (Crystal Ball Room, Fort Shelby Hotel)

Address of Welcome
Guest Speaker, Frank Cody, Superintendent of Detroit Schools

Overview of Detroit Visual Program
Manley E. Irwin, College of Education, Wayne University, Director, Division of Instruction, Detroit Schools

2 P. M.—Afternoon Program (WWJ Auditorium)

Immediate Needs in Visual Instruction
F. Dean McClusky, Director, Scarborough School, Scarborough, N. Y.

State Wide Visual Work in Indiana
F. L. Lemler, Secretary, Bureau of Visual Instruction, Indiana University

Complete Learning through Visual Aids in Physics
O. S. Anderson, Physics Department, High School, Fargo, N. D.

The Motion Picture in the Learning Process
W. M. Gregory, Director, Educational Museum, Cleveland Public Schools

Essential Qualities for an Educational Film
Esther L. Berg, Public School 91, New York City

(Showing of selected educational films)

SECOND DAY (Tuesday, June 29)

12 Noon—Conference Luncheon (Fort Shelby Hotel) (for Department Members only)

Considerations on the Present and Future of the Department
Nelson L. Greene, President of the Department of Visual Instruction

Showing of new film, "Child Safety in Traffic", for discussion by members
Don Carlos Ellis, Treasurer, Metropolitan New York Branch of the D. V. I.

2 P. M.—Afternoon Program (WWJ Auditorium)

The Teaching of Wild Life near Home
Frank S. Gehr, Yonkers, N. Y.

Seeking New Educational Objectives through Use of Films
Edgar Dale, College of Education, Ohio State University

Lantern Slide Technique in Geography Instruction
Villa B. Smith, Lecturer in Geography, Western Reserve University

The Circulation of Visual Aids in a Small City—School System
H. J. Dotson, Principal, John Simpson Jr. High School, Mansfield, Ohio

Teacher Participation in Educational Film Production
Charles A. Gramet, Franklin K. Lane High School, Brooklyn, N. Y.

Informal Comment and Discussion led by H. H. Church, Superintendent of Schools, Fremont, Ohio
(Showing of selected educational films)

THIRD DAY (Wednesday, June 30)

2:00 P. M.—Afternoon Program (WWJ Auditorium)

Recent Trends in Use of Cinema in Education
Panel discussion led by John A. Hollinger, Director, Department of Visualization, Pittsburgh Public Schools.
(Showing of selected educational films)

"Is the cinema used effectively in classrooms? What evidence is there? What types are most valuable in classrooms?"
J. E. Hanson, Bureau of Visual Instruction, University of Wisconsin

"Is the cinema used effectively in assembly programs? What type of assembly programs are most satisfactory? What types of pictures give best results on such programs?"
(Speaker to be selected)

"Has large-group instruction by visual aids proved effective? What organization is essential? What procedures are desirable? What are the outcomes?"
J. W. C. Remaley, Gladstone Jr. High School, Pittsburgh, Pa.

"How select films and projection equipment? What standards are generally accepted? What type projectors for classroom? For auditorium? Should selection be made by administrative officers, supervisory officers, teachers, or others?"
(Speaker to be selected)

"How may producers meet demands of education? How should educators encourage or stimulate production?"
William F. Kruse, Bell and Howell Company, Chicago, Ill.

General Summary by Panel Chairman.

Second Showing of "Child Safety in Traffic" for audience discussion

Business Meeting
Election of Officers, New Policies. Adjournment.

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

(A) Discriminating Adults (Y) Youth (C) Children

Date of mailing on weekly service is shown on each film.

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Angel's Holiday (Jane Withers) (Fox) Another unnatural, precocious role for Jane who is the whole show in lively but incredible story. Publicity stunt built around movie-star-heroine becomes real kidnapping case but Jane's strategy captures gang, reuniting her adored newspaper-hero with actress. 6-1-37
(A) Hardly (Y) Perhaps (C) Prob. amusing

As Good as Married (John Boles, Doris Nolan) (Univ.) Fast, fluffy, sophisticated, alcoholic farce, featuring facetious contempt for marriage. Ultra-rich playboy weds his Secretary (Nolan is charming) to save income tax, and goes on playing to last-reel-moral-ending. Good box-office despite Boles' comedy antics. 6-8-37
(A) Depends on taste (Y) Unwholesome (C) No

Beethoven Concerto (Russian, Excellent English titles) (Amkino) Notable Russian picture, dominated by children, with two extraordinary little heroes in national competition for violin honors. Acting notable, music beautiful, human interest strong. Culture and happiness presented as Russian norm. 5-11-37
(A) **Very good** (Y) **Good** (C) Perhaps

Cafe Metropole (Power, L. Young, Menjou, Winninger, Westley) (Fox) Suave Parisian gambler, engaging young inebriate as his tool, absurdly rich and absurdly acting American family, make an amusing, smart, merrily improbable farce-comedy. Certain elements probably too farcical to be objectionable. 5-11-37
(A) **Very good of kind** (Y) Prob'ly good (C) Hardly

Captain Calamity (John Houston, Marian Nixon) (Gr. Nat.) Elementary, loosely knit story of sordid villainy and violent fighting over money and women in South Seas. Heavy-fisted, pleasant-singing hero rather engaging, and full color photography of tropical lands and seas often notably good. 5-25-37
(A) Hardly (Y) Doubtful (C) No

Captains Courageous (Bartholomew, S. Tracy, L. Barrymore) (MGM) Powerful portrayal of rich little snob transformed by hard knocks and high adventure among rough but understanding fishermen. Grand Banks schooner life magnificently shown in tense, convincing, human drama. Masterpiece of cinema. 5-11-37
(A) **Excellent** (Y) **Excellent** (C) Very strong

Captain's Kid (Sybil Jason, Kibbee, Robson) (1st Nat.) Unpretentious character comedy with Kibbee as old sea-captain spinning tall yarns and adored by his old sweetheart's little niece. Sybil is engaging and is prime motive force throughout. Improbability and over-precocious child conduct don't worry production. 5-25-37
(A) Hardly (Y-C) Fairly amusing

Charlie Chan at the Olympics (Oland, Luke, K. de Mille) (Fox) Good Chan picture. He chases airplane mystery from South Seas eastward, to catch villain in Olympic stadium in Berlin. Two sons now help their clever father. The eight-year-old is good, but Luke works so hard at his acting! 5-25-37
(A) Good of kind (Y-C) **Good**

China Passage (Constance Worth, Vinton Haworth) (RKO) Gem-theft-thriller of slight distinction. Shanghai diamond disappears, and swarm of suspects, military hero and Federal Agent heroine all board same steamer for 'Frisco. Long voyage of snoopings, druggings, killings, to clumsy clinical solution. 5-25-37
(A) Mediocre (Y) Hardly (C) No

Elephant Boy (Sabu, Indian boy, and Kala Nag, the elephant) (UA) Another masterpiece by Flaherty of "Nanook" and "Man of Aran." Great, natural, healthily thrilling picture, made in native jungles, from Kipling's tale of deep friendship between adorable boy and mighty elephant. Every one should see it. 6-8-37
(A) (Y) (C) **Excellent**

Fair Warning (J. Edward Bromberg, Betty Furness) (Fox) Above average Class B murder-mystery, with credible motivation, rather novel plot, detective decidedly original in manner and method, and without excessive violence. Death Valley setting adds more interest than the mild romance injected. 5-25-37
(A) Fair (Y-C) Good of kind

Girl from Scotland Yard (Karen Morley) (Para) Complex mystery thriller built round sinister "death ray" that threatens destruction of British Navy. English Secret Service heroine and American newspaper-man hero put an end to half-mad inventor's ghastly activity. Made expressly for spine-chilling. 5-18-37
(A) Good of kind (Y) Doubtful (C) No

Hit Parade, The (F. Langford, Phil Regan) (Repub.) Well-done, entertaining musical with radio acts logically woven into substantial story of radio agent, society radio star who jilts him, and ex-convict heroine who makes good on the air with hero's help and gets pardon when her innocence is established. 6-1-37
(A) (Y) Good of kind (C) Little interest

Hotel Haywire (Byington, Overmann, Carrillo) (Para.) Meant for hilarious nonsense farce about astrology-addled wife and easy-going husband headed for divorce, hubby to furnish evidence of adultery. Sprawling plot, over-effort to be funny. Characters too unlife-like for successful satire. 6-8-37
(A) Stupid (Y) No value (C) No

I Met Him in Paris (Colbert, Douglas, R. Young) (Para.) Sophisticated comedy of hero's struggles in Paris and Switzerland to prevent seduction of heroine, carefully transformed into farce. Uneven in quality and interest. Second half of picture fails to realize its dramatic possibilities and character values. 6-1-37
(A) Good of kind (Y) Better not (C) No

Jim Hanvey, Detective (Guy Kibbee, Tom Brown) (Repub.) Loosely-woven murder mystery with plots and counter-plots. Crime follows attempts to steal valuable emeralds and rural detective-hero finally traps killer. Occasionally amusing and interesting but whole illogical and unconvincing. 6-1-37
(A) Hardly (Y) Perhaps (C) No

Kid Galahad (E. G. Robinson, Bette Davis) (War.) Well-done, vivid, sordid stuff about prize-fight-racketeering hero, with heavy gangster complications. Charming little romance of minor characters set in elaborate welter of swagger, swat and sweat. Typical Robinson role, fairly reputable role for Davis. 6-8-37
(A) **Very good of kind** (Y) Better not (C) No

King of Gamblers (Nolan, Trevor, Tamiroff) (Para) Well done racketeer thriller, with the newspaper-hero engaging even when drunk. All characters live and move in sordid atmosphere of sex and impropriety, but the good manage to stay "good" and thus keep the mess more or less censor-proof. 5-11-37
(A) Depends on taste (Y) Unwholesome (C) No

Let Them Live (John Howard, Nan Grey) (Univ.) Interne-hero wages vain fight for slum clearance against powerful city political boss who tricks and outwits him, until serious epidemic enables hero to win cause. Elementary, largely incredible, but total effect probably good. 6-1-37
(A) Hardly (Y) Fair (C) Doubtful

Let's Get Married (Ida Lupino, W. Connolly, R. Bellamy) (Col.) Arrogantly temperamental heroine defies her rich, powerful politician-father's ideas for her marriage. Weather-forecaster hero is high-principled, but his aversion to politicians cannot save him. Heroine-chase-hero motif again. 5-25-37
(A) Fair (Y) Probably amusing (C) No

Love from a Stranger (Ann Harding, Basil Rathbone) (U.A.) Psycopathic killer-motif, finely acted, building up quietly and effectively to grisly spine-chilling climax as heroine's charming, cultured husband of few weeks is revealed as maniacal murderer. Terrifying suspense until she outwits him, saving herself. 6-1-37
(A) Good of kind (Y) Too grim (C) No

Make Way for Tomorrow (V. Moore, Beulah Bondi) (Para.) Realistic domestic comedy, notably acted, depicting contrasts and conflicts between aged parents and their children. It is deeply human, convincingly true, frequently amusing, but too many moments are poignant and depressing for popular success. 6-1-37
(A) **Excellent** (Y) **Mature but good** (C) Beyond

Mama Steps Out (Alice Brady, Kibbee, Furness) (MGM) Another in current series of heroine-chases-hero pictures. Bizarre, newly-rich American mother slurs America and seeks culture in a burlesqued France. Too crudely done to be clever, and too elemental to be called intelligent amusement. 5-11-37
(A) Mediocre (Y) No (C) No

Man Who Found Himself (John Beal) (RKO) Trite theme, achieving little distinction in the telling, about regeneration of young surgeon, soured on his profession, who becomes in turn hobo, construction laborer and airplane mechanic, until heroine and a train wreck achieve his awakening. 5-18-37
(A) Hardly (Y) Fair (C) No interest

Night Key (Boris Karloff, Jean Rogers) (Univ) Pseudo-science, gang melodrama, and romance combined in exciting thriller. Good in spots, and Karloff's role a relief from his usual monster parts. But mostly artificial thriller, preposterous and unconvincing as a whole. 5-11-37
(A) Hardly (Y) Doubtful (C) No

Night Must Fall (R. Montgomery, R. Russell, Dame Whitty) (MGM) Genial, smiling young man, living as trusted and loved member of rural English home, finally disclosed as hideous psychopathic killer. Striking blend of gentle realism and stark crime. Quiet, grim, difficult theme very ably presented. 5-18-37
(A) **Very unusual** (Y) (C) Doubtful value or int.

Nobody's Baby (Patsy Kelly, Lyda Roberti) Hilarious farce with slight plot stretched to feature length, ably acted by the two heroines. Humorous, somewhat suggestive, complications develop when the girls, probation nurses, take care of a baby until its night-club-dancer-mother is reunited to husband. 6-1-37
(A) Depends on taste (Y) Passable (C) No

Penrod and Sam (Billy Mauch, Frank Craven, Spring Byington) (Warner) Boy-parent psychology, young human nature, engagingly presented in modernized Tarkington story, with healthily exciting melodrama added. Quite wholesome entertainment for all, with bits perhaps strong for sensitive children. Mauch promising. 5-18-37
(A) (Y) **Very good of kind** (C) Probably good

The Prince and the Pauper (Mauch Twins and outstanding cast) (1st Nat.) Mark Twain's fanciful tale of 16th Century English Court splendidly screened, in spirit of book and times. Only a trying moment or two for very sensitive children. A much-loved classic admirably handled. No romance lugged in! 5-25-37
(A) **Excellent** (Y) **Excellent** (C) **Good**

Prisoners (Russian) (English titles) (Amkino) Realistic, finely acted portrayal of how skillfully and "paternally" the G P U handles tough criminals and wins them back to the glorious gospel of work. Excellent propaganda on Russian methods and the sweet and wholesome life in Soviet prisons. 6-8-37
(A) Good of kind (Y-C) No

Racketeers in Exile (Bancroft, Venable, Wynne Gibson) (Columbia) City racketeer takes his gang to his own home for hideout. Stumbles on profitable idea of evangelism for graft, and merrily swindles friends and relatives till converted by own preachings! Brazen hypocrisy thoroughly repugnant. 5-11-37
(A) Hardly (Y) No (C) No

Scotland Yard Commands (Clive Brook) (Gr. Nat.) Opens with ex-naval-hero on drunken spree. He stumbles upon smuggler activities on coast, is commissioned by Scotland Yard to finish the job. Fantastic doings, with the long arm of coincidence working overtime. Clive Brook his suave, stiff, familiar self. 6-8-37
(A) Hardly (Y) Hardly (C) No

A Star is Born (Gaynor, March, Menjou) (U A) Expert glamorization of Hollywood with fine technicolor and notable cast. But heroine's success must depend on disagreeable screen-hero whose drunken antics lead her to stardom, him to suicide, and picture to anti-climax. Fine material stupidly ruined. 5-11-37
(A) Depends on taste (Y) No (C) No

Step Lively, Jeeves (Treacher, Givot, Dinehart) (Fox) Attempt to "improve" the Jeeves series by loading film with horseplay, slapstick, and burlesque crooks. Treacher's unique character play lost by making him mere puppet of racketeers in nonsense farce. Nullifies only value of Jeeves pictures. 5-18-37
(A) Mediocre (Y) Little value (C) No

They Gave Him a Gun (Tone, S. Tracy, Gladys George) (MGM) Grim character drama, with three strong roles of two doughboys and nurse, and war background effectively done. The weakling hero, trained by his country to kill with a gun, turns gunman after the war and earns a grisly end. Strongly anti-war. 5-18-37
(A) Good of kind (Y) Probably good (C) No

Thirteenth Chair (Dame Whitty, Madge Evans, Lewis Stone) (MGM) Excellent screening of old Veiller melodramatic thriller, in which spiritualistic medium functions to aid law in detecting cold-blooded slayer of two. Some grewsome moments. Roles by Dame Whitty and Lewis Stone are notable. 5-18-37
(A) (Y) **Very good of kind** (C) Too strong

This is My Affair (Robert Taylor, Barbara Stanwyck) (Fox) Pretentious crook melodrama carefully laid in 1901 as to costumes, cluttered furnishings, and archaic slang. Naval-hero, sent after bank robbers, joins gang, narrowly misses execution, wins beer-hall heroine. McKinley, Dewey and Teddy Roosevelt convincing. 6-8-37
(A) Fair (Y-C) Doubtful interest or value

Tsar to Lenin (Russian, English narration) (Lenauer) Impressive, authentic scenes (many faded and worn) by royal, "red" and other cameramen, give grim history of Russia from tsar to revolution with portraits of leaders. Vocalogue by Max Eastman informative but thoroughly pro-communistic. 5-25-37
(A) **Interesting** (Y) Doubtful (C) No

Turn Off the Moon (Charles Ruggles, Eleanor Whitney) (Para) Hilarious, very noisy nonsense farce, laid in Department Store whose sentimental owner settles his policies by astrology. Horseplay, drunken antics, and much music and dance by none too skillful cast. Ruggles' leading role is only merit. 5-18-37
(A) Perhaps (Y) Probably good (C) Hardly

Way Out West (Laurel and Hardy) (MGM) Amiable nonsense farce, partly burlesque on old westerns, with the stars as carefree, jovial gypsies. Usual antics and pantomime funny as usual, but story suffers at times from prolonged repetitions and sustained slapstick. Some needless vulgar touches. 6-8-37
(A) Depends on taste (Y-C) Probably amusing

NEWS AND NOTES *Being brief notations on significant doings and events in the visual field.*

Conducted by Josephine Hoffman

Visual Education in the South

A conference for the promotion of visual education was held May 14th at Florence, Alabama, State Teachers College and attracted an attendance of more than one hundred school officials in addition to supervisors of TVA, faculty and students of the college. Dr. Floyd F. Cunningham, Professor of Georgraphy and head of Visual Instruction at State Teachers College, presided over the morning meeting and discussed "Establishing a Program of Audio-Visual Education." Dr. C. B. Collier, head of the Department of Education, spoke on "Visual Aids in Modern Education," and E. B. Baldwin of the Department of History on "The Film Strip Projector in Visual Education." Dr. Eula P. Egan, head of the Department of Psychology, presided over the afternoon session and gave a talk on "The Use of Sound Films in Teaching Psychology."

Out of town speakers included E. E. Sechriest, principal Ensley High School, Birmingham; Dr. J. S. Wardlaw, director of the Bureau of Visual Instruction, University System of Georgia, who explained "A New Film Service for the South"; Supt. R. E. Thompson of Tuscombia; and J. Paul Waldrop, Guntersville Dam, whose subject was "The Use of Visual Aids in the Program of the TVA."

The conference passed significant resolutions urging the extension department of the University of Alabama to establish a state film library service.

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Further evidence of the increasing interest in audio-visual education throughout the southern states is the announcement by the Hamilton County board of education, Tennessee, that films and radio broadcasts will play a large part in the county school system next year. According to Mrs. Harry B. Lacey, chairman of the board, they are planning ways in which all their schools may acquire motion picture projectors, and the auditoriums of many schools will be equipped with projection booths. Also, in some of the new county schools, wired channels will be run into the various classrooms to permit the entire school to listen in on broadcasts of educational interest. Mrs. Lacey declared there is no limit to the subjects that might be covered by these audio-visual aids. "The old way of teaching is giving way gradually to a newer concept. There is no reason why education cannot be a gripping, glamorous process."

Ohio Film Clinic

The third Ohio State University Film Clinic was held May 22 in the motion-picture laboratories of the Goodyear Tire and Rubber Company at Akron.

The program for the day was the making of a film on how to make a film. Mr. George Blake, head of the Goodyear photographic laboratories, made available the motion-picture facilities of the Goodyear company for the shooting of this 16-mm. film. Mr. J. Ray Stine, principal of Central High School, Akron, had prepared the scenario for the day's shooting. In this way the members of the clinic were able not only to get first-hand experience in shooting motion pictures, but also to study the equipment of a motion-picture laboratory.

National Cinema Appreciation Convention

As the culmination of the very active season, the Cinema Appreciation League will have its Annual Convention on July 22-27 under the general guidance of Dr. Rufus B. von KleinSmid, President of the University of Southern California and Director of the American Institute of Cinematography; Dr. Vierling Kersey, Superintendent of Los Angeles City Schools; Dr. Lester Burton Rogers, Dean of the Summer Session; and Dr. Boris V. Morkovin, Head of the Department of Cinematography at the University of Southern California and Editor-in-Chief of the magazine, *Cinema Progress.*

The detailed program will be sent to anyone interested by Miss Rose Walton, Secretary of the Convention. Address 3551 University Avenue, Box 74, Los Angeles, California.

Minnesota Organizes Audio-Visual Society

Minnesota educators, meeting at the University of Minnesota to discuss the function and scope of audio-visual education, voted to organize the Minnesota Society for the Study of Audio-Visual Education. This association will devote its time and energies to research. Harold C. Bauer, Superintendent of Schools at Lakefield, Minnesota, was elected chairman in charge of organization.

Pavilion of Motion Picture, Photography and Recording at Paris Exposition

An imposing monument to the arts of photography, recording and motion picture production, will rise at the foot of the Eiffel Tower, to reveal to visitors the mysteries of these important industries. This palace, dedicated to these three arts, promises to be one of the most brilliant exhibits at the Paris 1937 International Exposition.

The great French savant, Mr. Louis Lumiere, has accepted the presidency of this class at the show. In the Lumiere factories at Lyon, experiments tending toward the solution of the problem of color and three dimensional moving pictures, are being constantly carried on under his direction. Mr. Lumiere reveals that his color research concerns the use of auto-chromatic plates which he invented 30 years ago. Three dimensional films are now being shown in Paris, applying his recent discoveries in this field.

(*Concluded on page* 203)

AMONG THE MAGAZINES AND BOOKS

Conducted by Stella Evelyn Myers

Book Review

VISUALIZING THE CURRICULUM (320 pages) ($3.50)
By C. F. Hoban, C. F. Hoban, Jr., S. B. Zisman.
Published by The Cordon Company, 225 Lafayette St., New York City.

Here is a book of which the visual field may well be proud. Both in content and appearance it is an outstanding contribution to the field, a milestone of progress in the literature of visual instruction.

In typography and lay-out it is refreshingly "modern", and yet of a dignity to please the most conservative. Its seven-and-a-half by ten-inch page of quality paper-stock, its large-type, well-leaded text, its finely chosen type-faces, its deft arrangement of numerous illustrations, make for utmost reading ease. Text occupies the inner two-thirds of the page, the outer third is a generous margin which permits artistic variety in the placing of cuts, an ideal location for subtitles and "footnotes" beside the text where they apply, and incidentally will allow many readers the joy of exercising their penchant for annotating.

Contents are as satisfying as the format. The "visual" literature of the past twenty years has been extensive, but not wholly free from platitude and repetition. The authors of "Visualizing the Curriculum" have evidently waded widely, sifted industriously, and selected judiciously from the congeries. The obvious has been deftly condensed, the absurd discarded, the dubious resolved, and the truth, old or recent, presented in terse and telling form. The result is a careful and authoritative compendium of past thought and investigation, richly amplified by copious quotation from latest research and much original matter of the authors' own.

"Visualizing the Curriculum" covers the field of visual aids with refreshing completeness and discriminating emphasis. It will be a valuable corrective to the still too prevalent notion that "visual education" and "movies" are synonymns. The titles and page-lengths of the nine chapters suggest the range of subject-matter and the balanced treatment. The first chapter discusses the fundaments—verbalism, psychology of learning, and underlying principles—the "why" of visual instruction (26 pages). The next five chapters present comprehensivly the following classes of visual aids: The School Journey (31 pages), Objects, Models, School Museum (32 pages), The Motion Picture (53 pages), The Still Picture (64 pages), Graphic Materials (51 pages). The three final chapters are: Integrating the Materials of Instruction (30 pages), Administering a Visual Aids Program (12 pages), Architectural Considerations (20 pages). A Glossary of technical terms and a detailed Index close the volume.

Few readers will be satisfied to "glance through" this book. It deserves and invites careful reading, reflection and repeated reference. There are mental vitamins here for all serious students of the visual field and, for good measure, a few fertile germs of controversy as well. This is as it should be, for full agreement is not only impossible but quite undesirable in a living, changing field. N. L. G.

School and Society (45: 475-477, April 3, '37). "Visual Vitalization", by Laurence B. Campbell, Evanston, Ill.

Educators producing streamlined curricula are challenged by opportunities for visual vitalization. Improvement of courses involves not only ploughing under outmoded subject-matter, but also introducing new content, which now may be simplified by visual aids. "Pioneers on our educational frontiers no longer need to champion the cause of visual instruction, for scientific research has demonstrated its effectiveness. . . . To question the value of visual aids properly used is to reveal an amazing ignorance or an extraordinary prejudice both utterly alien in institutions to be guided by modern educational philosophy and psychology." The advocates of visual education "believe it will vitalize the pattern of experiences designed to modify the growth and development of pupils to condition them for life in a democracy. We will need all available resources to achieve such a goal . . . Counterfeit economy should be passing. Public hysteria during the depths of the depression made it seem necessary to curtail expenditures in the schools . . . . Now that the worst period of the panic apparently is past, administrators and many boards of education are realizing that an economy which cripples the mental and emotional development of the next generation may prove costly."

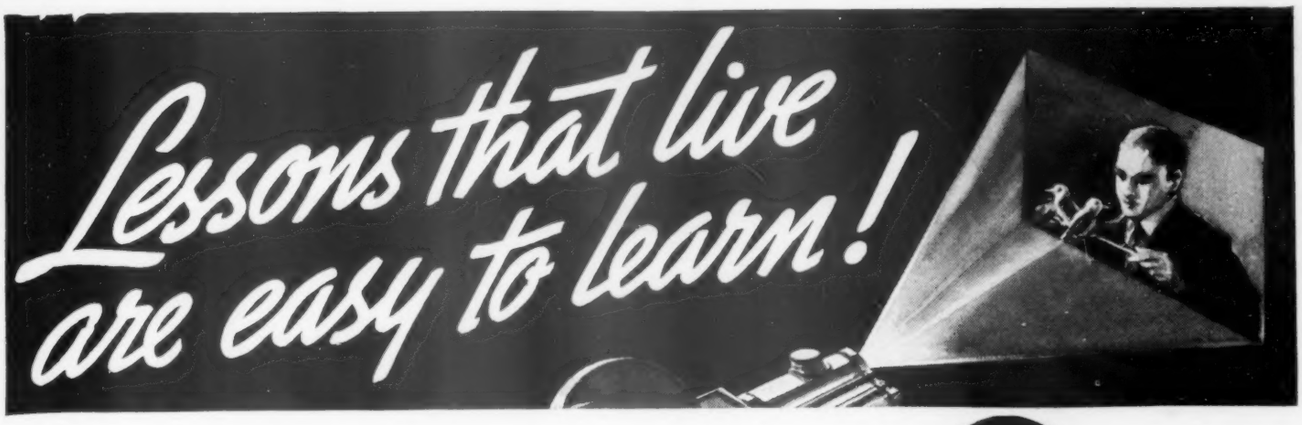
New York State Education (24:616-617 et al, May '37) "Administering Visual-Audio Aids in a High School', by Elmer W. Snyder and Clarence B. Evaul, John Marshall High School, Rochester.

A Service Bureau for radio, visual and photographic service is maintained by the pupils under the direct supervision of a member of the faculty. The service includes the physical charge of equipment, as well as photographing school activities and making lantern slides. Printed forms are reproduced in the article for radio and visual requests from teachers. "The general use of these visual-audio aids by our teachers, after teaching experimentation has shown convincing and lasting results, indicates that visual aids and sound equipment are bringing in a new era of educational methods. Of the truth of this there can be no doubt."

California Journal of Secondary Education (12: 163, March, '37). "Los Angeles County's New Film Library", by Mary Clinton Irion, Ass't. Director of Audio-Visual Division of the County Schools.

For many years films were provided by the Division of Visual Aids of the County School Department for

(*Continued on page* 200)



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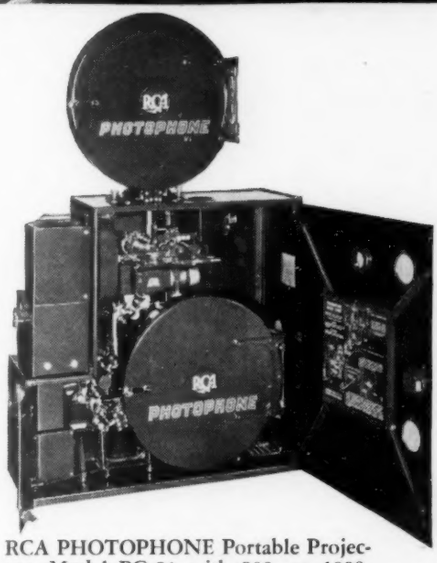

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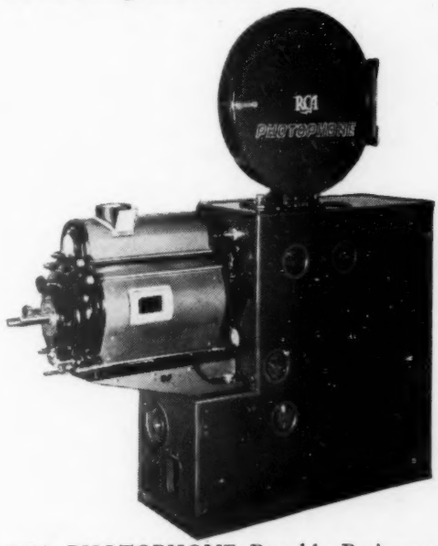

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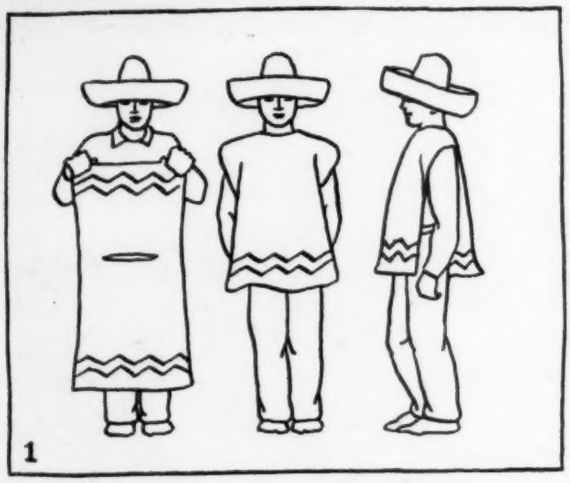
RURAL MEXICO--- In Hand-Made Lantern Slides

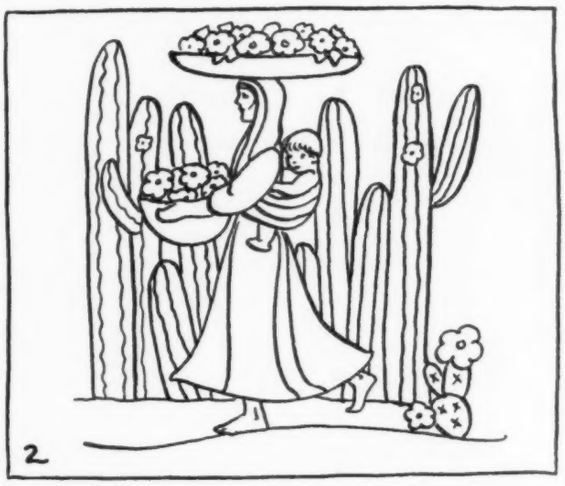
By ANN GALE
Art Department, Lindblom High School, Chicago

MEXICO OFFERS an interesting unit in the study of social types for third or fourth grades. Such a study of Mexico does much to encourage an interest in the Mexicans and a feeling of friendliness toward them.

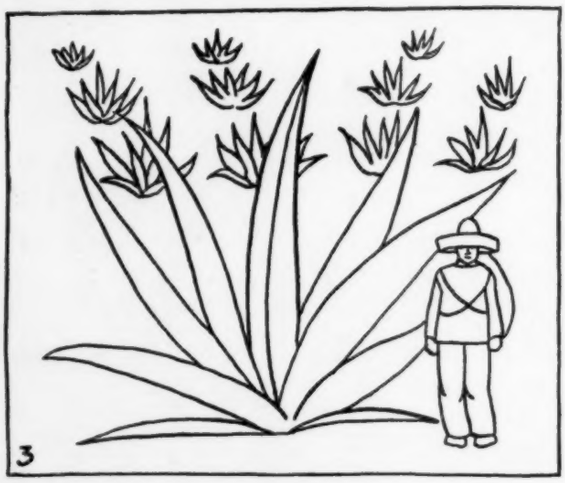
These six pictures may be traced on slides and projected on the screen as aids in the study of Mexico. (1) A Mexican man, showing his serape before he puts it on, and afterwards. (2) A Mexican woman with her baby wrapped in her reboso. On her head and in her arms she carries baskets of flowers. There is a cactus fence in the background. (3) A maguey field with one of the workers. (4) A Mexican market. The woman is selling pottery. Fruit, flowers, baskets, and other articles are for sale. (5) A man carrying articles to market by perching them on his back. (6) Another man headed for the market but he uses donkey-transportation.

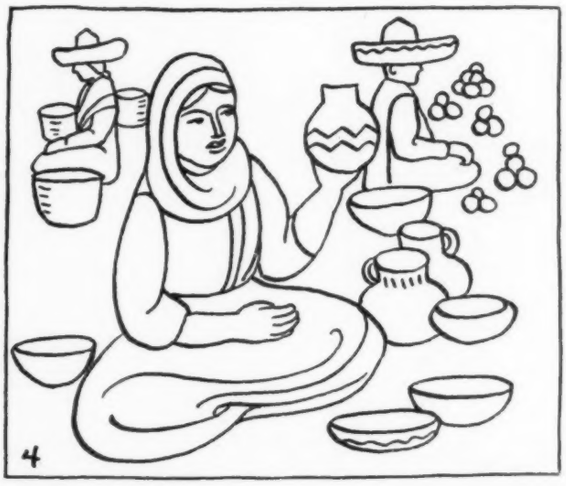
Keystone crayons may be used to show the blue rebosos, red and blue serapes, yellow hats, pink shirts and magenta skirts.

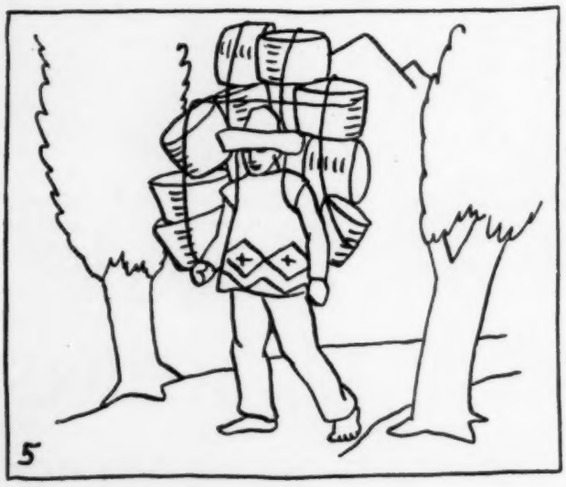


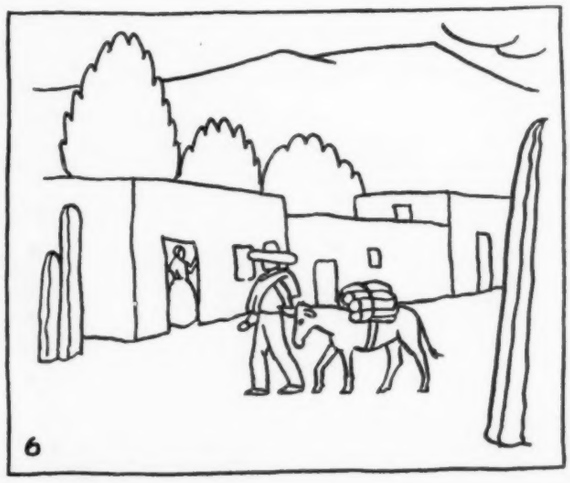


The simplest type of hand-made slide is made by drawing or tracing on finely finished etched glass with ordinary medium lead pencil. Color, by special crayons or inks, enhances the slides greatly. Fine effects are obtained by blending with crayons. About one - third inch margin should be left all around the slide. The slide is readily cleaned with soap or washing powder to receive a new picture.









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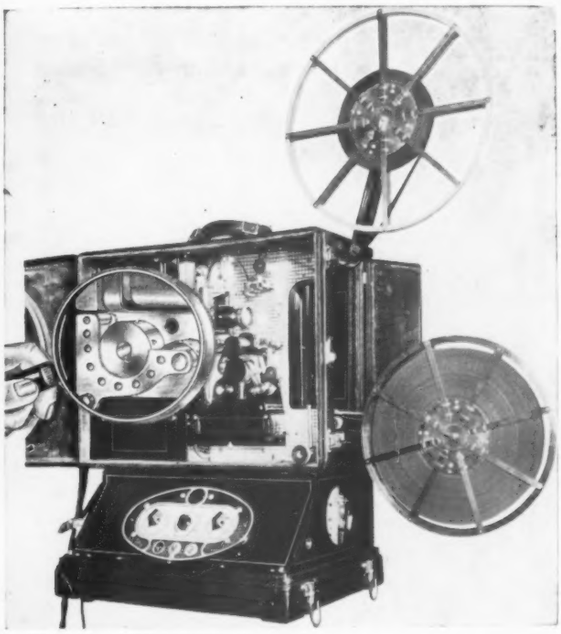

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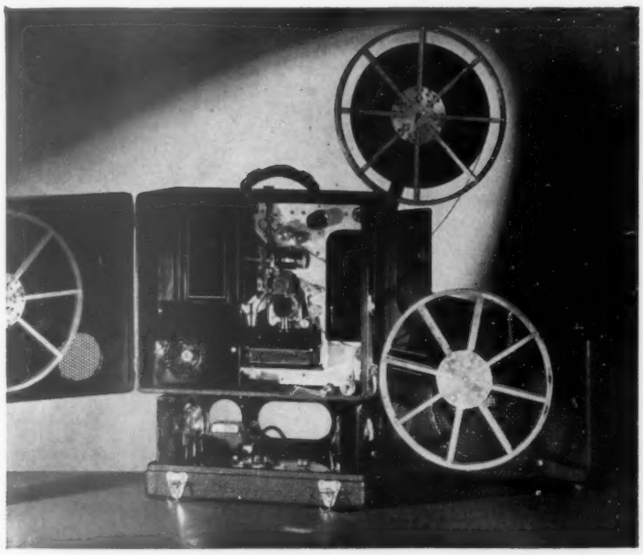

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SCHOOL DEPARTMENT

Conducted by Wilber Emmert
Director Visual Education, State Teachers College, Indiana, Pa.

Postage Stamps and School Work

EDUCATORS today base their philosophies of education on the assumption that the child is a biological organism endowed with all the attributes inherent in a biological organism and which characterize protoplasm as such. Chief among the characteristics of protoplasm is that of adaptability. The business of the school is to present the environment of persons and things to the child in such form that he can learn to adapt himself to it. The ultimate goal of educational work at any level of intellectual attainment is the desirable modification of the life of the student. This process involves the development of abiding interests, desirable habits, abilities, skills, attitudes, and appreciations. Wholesome interests constitute a major factor in the educative process. Children seem to be innately endowed with certain interests, chief among which is the desire to acquire, collect and assemble materials of various types. Peculiar, strong, personal attachments develop towards such possessions. Herein, lies the teacher's master key to assist the pupils in their intellectual developments. Existing interests may be utilized, and through them the "drive" to bring about the desired habits, abilities, skills, and appreciations.

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One practically universal interest brought to the schools by the pupils is that associated with stamp collecting. Children of all ages will be found to have stamp albums and collections, and to be engrossed in this fascinating hobby. They derive a tremendous amount of pleasure and satisfaction out of collecting stamps, exchanging them with others, studying them, arranging them in their albums and into exhibits, finding out about the countries from which they came, the lives and habits of peoples, and the monetary systems of various countries. Postage stamps arouse interest in a thousand and one different things, and present numerous problems for solution. Problem solving involves reflective thinking and the drawing of conclusions from observed facts. Problems may be characterized by the questions: "Why?", "Where?", "What?", "How?", or "When?". In looking over a packet of stamps the child is easily prompted to ask, "Why is George Washington's picture on a stamp of Brazil?; "Why is Lindberg's portrait on a stamp of Spain?"; "How does it happen that Columbus is the only person shown on the stamps of Chile for fifty years (1853-1904) when it is known that Columbus never discovered that country or never visited it?"; "Where is Azerbaijan?"; "What is a (or should one say where is —) kookaburra?"; "How should one pronounce the word "philately" (the science of stamp collecting and stamp study), and the word, "philatelic"?; "When was the first adhesive postage stamp issued by the United States Government?".

Hundreds of other questions will arise in the minds of the child, and their solutions will add greatly to his fund of information, materially modifying his life. Postage stamps are much more than just little pieces of colored paper; they are alive with history, art, romance, science, avarice, tragedy and international intrigue. From their study the child will have a keener understanding of the histories, customs, and life occupations of peoples in many lands. Teachers of any subject or grade can, from time to time, find occasion to call upon this philatelic interest to further the school work of the moment and contribute to the child's intellectual development.

A few illustrations will indicate ways in which postage stamps may be used as a part of the school work. From these leads the alert teacher can see many other fruitful paths to follow whereby desirable habits, abilities, skills, attitudes, appreciations, and interests may be developed.

Recently tremendous world-wide interest centered around the succession to the throne in England. In 1935 the King George V Silver Jubilee was celebrated throughout the British Empire. The following year saw the abdication of King Edward VIII, with questions arising as to the attitude of some of the Crown Colonies and the Dominions towards the parent government. May 12, 1937, witnessed the coronation cere-

monies for the new ruler, King George VI. With the reign of these three kings, special stamps were issued to commemorate the events. In schools throughout this country, teachers and pupils were concerned with certain features of these affairs. History, current events, and geography classes were asking: The British Empire?——, Crown Colonies?——, Dominions?——, just what are they?, where are they?, how many are there?, why "Crown Colonies?, why "Dominions?", Many of these questions are very elementary for some of the stamp collectors in the classes; they can be very effectively answered:

1. Have someone bring his stamp album to school, give a report and show his collections to the class.
2. Have some fan prepare exhibits using map of the world (several, if need be) with the stamps around the map and lines or threads to the country of issue. (This gives the individual the experience in selecting the stamps, arranging the materials artistically on the page, searching for stamps to complete the list, lettering the labels for the stamps, and further insight into his hobby. The class as a whole has the experience of seeing in pictorial and graphic form the far-flung distribution of the member colonies of the British Empire.)
3. Have a number of classmates give reports on specific problems related to peoples, products, customs and governmental affiliations of the separate colonies.
4. Have separate exhibits and reports devised for each colony and related problems of all colonies. Many of these things would be found depicted on the various postage stamps; their presentation in this form produces lasting memory-images in the minds of the pupils.

The scope of activities is tremendously large. Stamps must be printed on paper with ink. Problems connected with paper-making, ink-making, etching, engraving, and printing could well form topics for consideration in certain classes and units of work.

If well planned the educational outcomes would be very significant. Do you sense the history, romance, and international intrigue in some series of stamps?

In 1932 the United States postoffice department issued the George Washington Bi-centennial series of twelve stamps. Each of the twelve stamps had a separate likeness of Washington taken from portraits painted during his lifetime by famous artists. It can be readily seen that an exhibit of these stamps on a card about the size of a sheet of letter-head paper (8½x 11"), each stamp framed with a square drawn with india ink, properly labeled with the name of the artist, the date of its production, and the present location of the original painting, all framed under glass would make a valuable set to be used in history and art classes. The production of the exhibit might be a group project, some furnishing the stamps, others searching for the information about the stamps to be included in the set, another who is adapt at lettering making the labels, and some one measuring and making the lined squares to frame the individual stamps. Either the unused or the cancelled stamps could be employed in this exhibit. Sometime during the construction work the story back of each stamp could be presented by members of the class.

The current fourteen-cent stamp depicts the American Indian in full war bonnet. Schools throughout this country devote considerable time in certain grades during the months of October and November to the "Indian Projects". Would not an exhibit of stamps showing "The Redman of United States Stamps", with

Natural Color Plates

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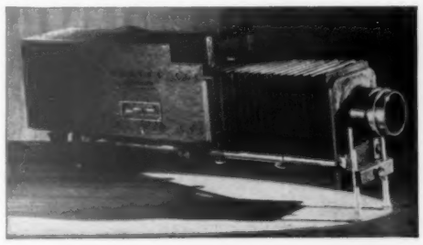

The greater density that is characteristic of natural color plates requires special projection equipment, such as THE SPENCER MODEL DK. The optics, of traditional Spencer quality, produce screen pictures of perfect definition and color value. The specially designed Spencer cooling fan protects the plates from damage by heat from the lamp.

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all the features associated therewith, be an acceptable addition to the list of activities usually undertaken during the study of this project? The 1c-, 2c-, and 3c-stamps of the United States Columbian Commemorative issue of 1893 shows "Columbus in Sight of Land", "Landing of Columbus", and "Columbus Presenting Natives to the Queen". A later issue portrays "Marquette on the Mississippi", and "Indian Hunting the Buffalo". Stamp No. 328 shows Captain John Smith; No. 330 gives a picture of Pocahontas; No. 372 commemorates the Hudson-Fulton events; No. 680 shows General Anthony Wayne and his Indian guide, No. 739 shows Nicolet landing in Green Bay and his relations with the Indians; No. 682 is for the Massachusetts Bay Colony; No. 683 commemorates South Carolina; No. 743 depicts the cliff dwellers' homes; and No. 775 celebrates the statehood of Michigan. History, science, transportation, romance, tragedy, and devotion are portrayed in the "Redman Stamps". A new series of Indian stamps is to be released by the postoffice department during this year to educate the people concerning Indian art and crafts, industries, and community life—those elements of progress destined to save the race from extinction. The government is thus placing in the hands of teachers outstanding pictorial materials valuable for school work.

Nations issue postage stamps to honor their famous personages, to commemorate places and events, to advertise their products, to publicize their scenic spots and natural resources, to secure international good will and to spread propaganda. Since postage stamps go everywhere, their pictorial and cryptic word messages are carried into every nook and corner of the world, reaching untold millions of people and affecting their lives, manners, and attitudes. Our national parks are known the world over because of the National Park Series of ten stamps. The recent Army-Navy series of five stamps each brought to the attention of the world a long array of military personages. On August 18, 1937 the Virginia Dare stamp will be issued by the United States Government. To the query "why" the world over, the answer will be that Virginia Dare was the first white child born on the American Continent.

The above suggestions have indicated some of the possibilities of postage stamps and school work, and how the teacher can make this a regular feature of the school procedure. The concluding paragraphs deal with a list of topics for class and club work, and a brief bibliography of this field.

The following topics might be used as an outline of procedure for the stamp club, or worked in as features of the regular school work at the appropriate times.

- Fundamentals of Philately
- A Pronouncing Gazetteer
- Stamps and War
- Peace and Postage Stamps
- Fight and Philately
- A Philatelic Garden
- Children on Postage Stamps
- Postage Stamps and Inflation
- Science and Philately
- The Horse on Postage Stamps
- The Postoffice in 1847
- Birds on Postage Stamps
- High Art Comes to the Stamp
- American Citizens on Foreign Stamps
- Philatelic Railroads
- Women and Philately
- Aircrafts on Airpost Stamps
- Health Heroes on Postage Stamps
- Musical Composers Honored on Stamps
- The Bureau of Engraving and Printing

Postal Regulations
Horticulture and Philately
Literary Men Honored on Stamps
Manufacture and Varieties of Philatelic Papers
Redman on U. S. Stamps
Stamps that Portray the Spirit of Christmas

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Government Printing Office, *"Descriptive Catalogue of United States Postage Stamps"*
Superintendent of Documents, U. S. Government Printing Office, Washington, D .C.

Boy Scouts of America, *"Stamp Collecting Merit Badge Booklet"*
Boy Scouts of America, Two Park Avenue, New York City
The following three publications are available from H. L. Lindquist, Publisher, 2 West 46th Street, New York City

Charles Phillips, *"Stamp Collecting, the King of Hobbies"*

Johl and King, *"United States Stamps of the Twentieth Century"*

Stamps Magazine, *"Stamps Magazine"*

Western Stamp Collector Magazine, *"Western Stamp Collector"*
Western Stamp Collector, Albany, Oregon

Mekeel's Weekly Stamp News, *"Mekeel's Weekly Stamp News"*
Portland, Maine

H. E. Harris Company, *"The Fiery Throne"*
H. E. Harris Company, 108 Massachusetts Ave., Boston, Mass.

Weekly Philatelic Gossip, *"Weekly Philatelic Gossip"*
Holton, Kansas

Harold Shaffer, *"Philately Serves Chemistry"*
Journal of Chemical Education, May 1934

Etude Magazine (Several articles on *Philately*)
By Wilber Emmert, President
Philatelic Society of Indiana, Pa.

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This compact little educational film, in 16mm sound and something less than a reel in length, summarizes the history of our Constitution, its origin, its fundamental provisions, and its high importance as a guarantee of American principles and liberties. It is a composite of many shots from many sources arranged in logical sequence and with a forceful vocalogue accompanying.

Opening with the signing of the Constitution in 1787 in Independence Hall and a facsimile of the document, the film sketches briefly the three-fold division into legislative, executive and judicial. From this point on, chief emphasis is on the Supreme Court as the bulwark of the Constitution, the umpire of legality—and the baseball umpire is flashed in as a startling comparison! The possibility of changing the Constitution by popular vote is then emphasized. Famous previous Amendments are recalled, from Woman's Suffrage in 1920 to Prohibition Repeal in 1933. And finally, aiming to show what the Constitution saves us from, a kaleidoscopic series of shots of President Wilson, the Great War, bombings, torpedoings, riots, Hitler, Stalin, and animated maps showing how large a part of the world is under dictatorships.

We the People presents much material in little space, swiftly, and with unmistakably patriotic intent. Available on rental or purchase basis from Walter O. Gutlohn, 35 W. 45th Street, New York City. N. L. G.

Among the Magazines and Books

(*Continued from page* 192)

the schools of the county. Finally these prints wore out, and for the last six years there has been no appropriation for replacement. A plan has been devised by which each district may provide the purchase price of one or more short or long reels. This is about seven and one-half cents per pupil in the elementary school, and ten cents per pupil in the secondary school. The films are to be deposited with the Division of Visual Education for circulation among all contributing schools. The Division will bear the expenses of housing, repairing, booking, and shipping films to the schools. Committees of administrators and teachers from contributing districts, along with members of the Division of Visual Aids will make the selection of films to be purchased.

Christian Science Monitor (March 3, '37) "Why not Make Your Own Films?", by Ian L. Serraillier, London.

Finding that the educational films ordered were often dull and pedantic, that they were a collection of scrap shots from disused films, strung together with hastily improvised titles, that they were aloof with a complete lack of the personal touch, the author has been for the past two years gradually accumulating a library made by himself to suit his own requirements. Being thoroughly familiar with the subject matter, and with the type of pupils for whom they were designed, he has found the films most fitting.

The main content of some of the films were as follows: One picture was of the Welsh Mountains,

which dealt, not only with the formation of the mountains themselves, but also with farm and village life in the valleys. The continuity and the personal touch were gained by linking together the scenes with the adventure of a party of mountaineers. This gave a human interest, often overlooked in educational films. Another motion picture was of spring in Kent. The care of young lambs and farmyard animals, and the methods of sowing and planting were combined with sequences suggestive of the meaning of spring—its promise, its power, its excitement. Because the writer could not find a satisfactory film on life in the Alps, he went to Switzerland and spent two weeks in a typical mountain village, living in the home of a mountain guide. The daily struggle with the snow and methods of transport, including skiers carrying messages, families descending by sledge into the valley, and the use of the horsesleigh were depicted in his film. A week-end skiing expedition gave an excellent opportunity for introducing views of the Savory Alps, the Vaudois, and Mont Blanc.

Minnesota Journal of Education (17: 329, April, '37) "More Teacher Training in Audio-Visual Field", by Harold C. Bauer.

From a survey made by the writer, it is shown that school administrators ranked "lack of teacher appreciation and understanding of the audio-visual program" the second greatest obstacle faced in using these aids. The following reasons are thought to be back of this indifference. "Some teachers are loathe to move aside and use mechanical aids which, for the time being at least, force them into the background. Squirm if you will, but the ego of some teachers will not permit the easy conception of a situation in which they do not dominate the entire audio-visual scene." Some teachers are diffident about trying to operate what appears to be complicated machinery; others do not wish to do anything different from their treadmill procedure. Yet, the large majority want to know what this new movement is all about, and how they can prepare themselves for it.

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1937 Visual Review available, free on request.

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327 SOUTH LASALLE STREET., CHICAGO, ILLINOIS.

AMONG THE PRODUCERS *Where the commercial firms announce new products and developments of interest to the field.*

New S. V. E. Filmslide Series Announced

In advance of the appearance of the 1937-38 Fall Catalog of *Picturols* to be distributed by the Society for Visual Education, Inc., announcement is made of some of the new productions which will be included.

Of especial appeal to nature students is the set edited by Dr. Gayle W. Pickwell of San Jose State College, California. This set has been divided into short rolls, suitable for socialized classroom work with youthful pupils; and the sub-titles have been carefully written accordingly. Some of the subjects are: Toads & Tree Toads, How Young Birds Get Food, How Animals are Protected from their Enemies, Squirrels and Other Gnawing Mammals, Texas Night Hawk, The Barn Owl, Monarch Butterfly, Buck Moth, Some Spiders and How They Live, Desert Animals, How Color Protects Animals, The Swallowtail Butterfly.

Professors Guy Garrard and Ray Cross have assembled and edited an instructive and sufficiently complete series on *Diesel Engines,* divided into ten rolls titled as follows: Fuels and Lubricants, Stationary Engines, Tractors, Other Portable Types, Locomotives and Trains, Automobile Busses & Trucks, Marine Engines, Aircraft, Schools, Use in Foreign Countries.

Changes in important geographic details make necessary a system of constant revision of data in that field. This is reflected this season in a larger than usual number of new revised *Picturols.* There are five admirable rolls on the city and harbor of New York. Other new subjects in the City Series are: Cleveland, Denver, Detroit, Los Angeles, Minneapolis, New Orleans, Pittsburgh, San Francisco, Seattle, St. Louis and Washington, D. C. Modern developments in Palestine are shown in two new rolls, one dealing with Rural and the other with Urban subjects.

An entirely new course on *The Metals* is presented in a series by Prof. Evans W. Buskett, of which six rolls are in the laboratory: Gold & Silver, Iron & Steel, Zinc, Aluminum, Lead and Copper.

Increasing interest in visual aids as part of the technique of teaching youngsters to read makes the offering of *Juvenile Graded Reading* in three volumes a matter for attention. The screen exercises lead beginners rapidly into effective reading of juvenile literature, and also develop confidence and ability to approach more difficult reading. While this series is offered only by the "volume", each of the three volumes or sets is divided into twelve rolls. The first set is for kindergarten, identifying some of the objects and experiences of the home, the town, and the country. The second set, for beginning first grade, couples objects with actions, requiring memory and judgment as to which is correct; and in the third set, for upper first grade, each of the twelve rolls contains three little illustrated stories into which are woven information about nature and homely items of child experience, together with distinctly valuable lessons of honesty, safety, health and economy.

Notable among the miscellaneous additions which will appear in the Fall Catalog for the first time are: *Negro Music and Musicians*—Hadley; *Beginning Spanish*: Vocabulary—Hatton; *A Visit to the Zoo*: Animals—Millen; *Yellowstone National Park*—Peabody; *Crater Lake National Park*—Peabody.

Kodachrome Price Reduction

Eastman Kodak Company announces a reduction in the price of Kodachrome Film for miniature cameras. Kodachrome Film No. K135, and No. K135A for Photo-flood lighting, both 18 exposures, for Kodak Retina and similar 35mm miniature cameras, is reduced from $3.50 to $2.50, including processing. Kodachrome Film No. K828, and No. K828A for Photo-flood lighting, both 8 exposures, for Kodak Bantam Special is reduced from $1.75 to $1.35, including processing.

Bausch & Lomb Microfilm Reader

At the suggestion of Watson Davis, Director of Science Service, the Bausch and Lomb Optical Company has developed a Microfilm Reader to be used in connection with "bibliofilm."

By microphotography, tiny photographic prints, single motion picture frame size, are made on safety film. Newspaper or text book pages, portions of rare or valuable "out-of-print" publications, sketches and illustrations are reduced to approximately ¾ in. by 1 in. Thus a roll of microfilm small enough to go into a vest pocket may hold as many pages as five books. The reductions in bulk and copying costs are invaluable to Science and Literature. Bibliofilm or microfilm service is now available from several sources.

Naturally these small film areas are too small for direct reading. The Microfilm Reader provides the handy, inexpensive means for reading these microfilms. With its magnification of from 7½ to 8 times, the tiny photographs are enlarged by the Reader to comfortable reading size. Lightness of weight and a convenient handle make for effortless reading over long periods. In addition, the Bausch & Lomb Reader is suited to the careful inspection of miniature camera negatives, single frame size. Double frame size negatives may be inspected in their entirety by slightly moving the film.

Focusing Device for Cine-Kodak Special

Hugo Meyer & Company, New York City, have constructed a special reflex focusing device for the Cine-Kodak Special Camera which will permit the use of 200-foot magazines. Hitherto, with such magazines, the photographer was unable to use the reflex focusing device of the camera itself. The attachment incorporates a tube containing a series of reflex prisms, so arranged that the main focusing tube is offset thus

clearing the side of the 200-foot magazine. A special turret has been also installed, adapted to any lens having the standard thread lens mount.

Bell & Howell "Streamline 8"

The new 8 mm. camera just announced by the Bell Company is not only "palm size", as this company advertises, but it is palm fitting as well. This newest Filmo is the same size as the original Double 8, and is called the Streamline 8 because its die-cast aluminum case is designed along the flowing lines which characterize everything these days.

The serious 8 mm. amateur will welcome the single-frame device on this camera, a mechanism which permits the user of 8 mm. film to enjoy animation work. A new exposure guide is built into the camera, a guide which permits quicker light readings. Choice of two speed ranges is available, 8-16-24-32 and 16-32-48-64 frames per second. The lens is a Taylor-Hobson 12½ mm. F 2.5, fully corrected for both black-and-white and natural color film and is instanly interchangeable with an almost unlimited selection of other lenses. 1-inch and 1½-inch lenses are mounted directly for the Streamline 8, and the camera is equipped with two viewfinder masks.

New Film Service for Schools

With the endorsement of the P. T. A. and other local civic bodies, the National Educational Film Foundation, Inc., a non-profit organization, has just been launched to produce a large number of educational films each year. Schools will be able to obtain prints of these films from their nearest state university or other such organizations as are interested in the cause of visual education.

The Universities which are going to handle these films have been asked to appoint some member of their staff to join with the work of several educators who are forming an Educational Committee for the Foundation. This committee will assist in the selection and preparation of film subjects. In the beginning work will be confined to the production of teaching films for the primary and secondary schools of the United States.

Headquarters have been established at 11333 Chandler Boulevard, North Hollywood, California, where literature on the work of the Foundation is being distributed.

New Mexican Film

The new Mexican feature length film *The Wave* ("Reeds"), made along the Gulf of Vera Cruz by the Department of Fine Arts of the Mexican Government, has just been released by Garrison Film Distributors, Inc., New York City. This dramatic study of the fisher-folk was initiated by Carlos Chavez, eminent composer and conductor, when he was head of the Department of Fine Arts. The film was completed under the supervision of the American photographer, Paul Strand, who chose an all-native cast of non-professional actors.

Introducing a Visual Aid Program

(*Concluded from page* 181)

classes there are so many that can be used, that the inexperienced teacher is likely to include all. Then, when the films begin to come in at the rate of five or six per week, the teacher finds it impossible to prepare properly. If the teacher does not know just what is in the film, she cannot assign definite preparation material for the class. With poor preparation on the part of the teacher and the class, I am afraid you will be disappointed with the results of your program. To get best results, I feel that it is much better to use fewer films, allowing ample time for preparation for both teacher and pupil.

News and Notes

(*Concluded from page* 191)

An ultra modern film studio, complete in every detail, will occupy the main floor. Here the public may follow the entire development of a modern movie, from the initial steps to the final presentation. Other halls will be devoted to the latest methods and results achieved in the photographic field. France's new developments in color photography will be demonstrated and contributions for this display will be collected from world-wide sources. The resultant exhibit will be the finest offered on the subject of photography. A recording studio will be an attraction in another section of the massive hall where the intricate process of producing a phonograph record may be viewed.

S. M. P. E. Spring Convention

The Society of Motion Picture Engineers held a five-day convention in Hollywood at the Hollywood-Roosevelt Hotel, May 24th to 28th. Examinations of the papers program, embracing practically every phase of the motion picture industry, indicates that research and development of motion picture equipment and techniques show greater acceleration in the last year than at any time since the first several years after the introduction of sound.

At the Friday afternoon program which was devoted to a Sound Equipment Symposium, "Present Aspects in the Development of 16mm Sound" were discussed by A Shapiro of The Ampro Corporation, Chicago, and "A Sound Kodascope" was demonstrated by Eastman Kodak Company.

More Summer Courses

Since the printing of the list of Summer Courses in Visual Instruction in our May issue, the following schools have reported such courses, which should be added to that list.

California, Santa Barbara State College, June 28 to August 6, "Mechanics of Visual Education"

New York, Cornell University, Ithaca, July 5 to August 13, "Observational Aids", by Ass't Professor Johnson, Miss Gordon

Oregon, State College, Corvallis, "How to Use Visual Aids", by George Eby

A Correction: Lehigh University, Bethlehem, Pa., will not give a course in Visual Education this summer, as stated in our May issue.

HERE THEY ARE

A Trade Directory for the Visual Field

FILMS

Akin and Bagshaw, Inc. (6)
1425 Williams St., Denver, Colo.

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Eastin 16 mm. Pictures (6)
(Rental Library) Davenport, Ia.
(See advertisement on page 201)

Eastman Kodak Co. (1, 4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Kodak Co. (1, 4)
Teaching Films Division
Rochester, N. Y.

Eastman Kodak Stores, Inc. (6)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Edited Pictures System, Inc. (6)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 5)
250 W. 57th St., New York City
(See advertisement on page 178)

Films, Inc. (5)
330 W. 42nd St., New York City
19 S. LaSalle St., Chicago
925 N. W. 19th St., Portland, Ore.

Garrison Film Distributors (3, 6)
730 Seventh Avenue, New York City
(See advertisement on page 200)

Walter O. Gutholn, Inc. (5)
35 W. 45th St., New York City
(See advertisement on page 196)

Harvard Film Service (3, 6)
Biological Laboratories,
Harvard University, Cambridge Mass.

Guy D. Haselton's Travelettes
7901 Santa Monica Blvd., Hollywood, Cal. (1, 4)

Ideal Pictures Corp. (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 200)

Institutional Cinema Service, Inc. (3, 6)
130 W. 46th St., New York City

The Manse Library (4, 5)
2439 Auburn Ave., Cincinnati, O.
(See advertisement on page 200)

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
Rockefeller Center, New York City
(See advertisement on page 198)

Visual Education Service (6)
131 Clarendon St., Boston, Mass.

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE MACHINES and SUPPLIES

The Ampro Corporation (6)
2839 N. Western Avenue, Chicago
(See advertisement on page 177)

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)

Central Camera Co. (6)
230 S. Wabash Ave., Chicago
(See advertisement on page 201)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Kodak Stores, Inc. (6)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

General Films Ltd. (3, 6)
1924 Rose St., Regina, Sask.
(See advertisement on page 200)

Herman A. DeVry, Inc. (3, 6)
1111 Armitage St., Chicago
(See advertisement on page 195)

Ideal Pictures Corp. (3, 6)
28 E. Eighth St., Chicago.
(See advertisement on page 200)

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

The Photoart House (6)
844 N. Plankinton Ave., Milwaukee, Wis.

RCA Manufacturing Co., Inc. (5)
Camden, N. J.
(See advertisement on page 193)

S. O. S. Corporation (3, 6)
636 Eleventh Ave., New York City

Sunny Schick, National Brokers (3, 6)
407 W. Wash. Blvd., Ft. Wayne, Ind.

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 174)

Visual Education Service (6)
131 Clarendon St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PICTURES and PRINTS

Colonial Art Company
1336 N. W. First St., Oklahoma City, Okla.

The Photoart House
844 N. Plankinton Ave., Milwaukee, Wis.

SCREENS

Da-Lite Screen Co.
2717 N. Crawford Ave., Chicago
(See advertisement on page 199)

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Conrad Slide and Projection Co.
709 E. Eighth St., Superior, Wis.

Eastman Educational Slides
Johnson Co. Bank Bldg.,
Iowa City, Ia.

Edited Pictures System, Inc.
330 W. 42nd St., New York City

Ideal Pictures Corp.
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 200)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 176)

Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 200)

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 201)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 197)

Stillfilm, Inc.
4703 W. Pico Blvd., Los Angeles, Cal.
(See advertisement on page 199)

Visual Education Service
131 Clarendon St., Boston, Mass.

Visual Sciences
Suffern, New York
(See advertisement on page 200)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Herman A. DeVry, Inc.
1111 Armitage St., Chicago
(See advertisement on page 195)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 176)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 173)

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

General Films Ltd.
1924 Rose St., Regina, Sask.
(See advertisement on page 200)

Keystone View Co.
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19 Doat St., Buffalo, N. Y.
(See advertisement on page 197)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

(1) indicates firm supplies 35 mm. silent.
(2) indicates firm supplies 35 mm. sound.
(3) indicates firm supplies 35 mm. sound and silent.
(4) indicates firm supplies 16 mm. silent.
(5) indicates firm supplies 16 mm. sound-on-film.
(6) indicates firm supplies 16 mm. sound and silent.

Continuous insertions under one heading, $1.50 per issue; additional listings under other headings, 75c each.